

# JEFFERSON

MONTHLY

**South  
Slough  
at 25**

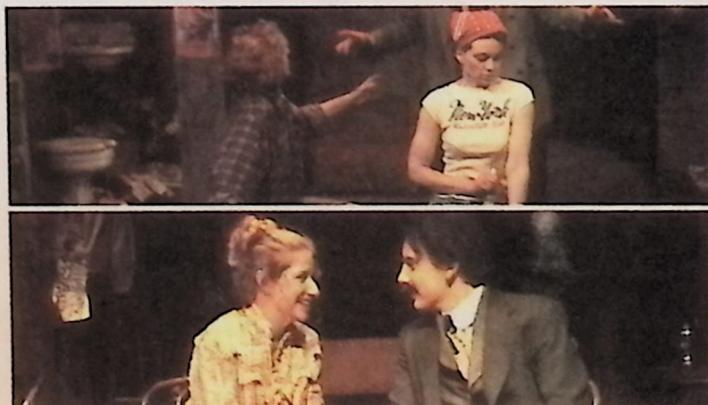
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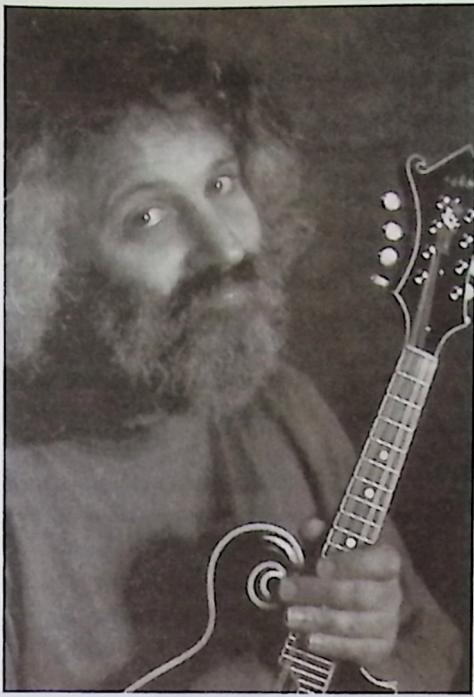
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The David Grisman Quintet appears in a double bill with Bela Fleck and the Flecktones, opening the One World series of performances. See Artscene, page 28.

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*Online*

#### ON THE COVER

An aerial view of the South Slough National Estuarine Reserve at Coos Bay. See feature, page 8.

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# JEFFERSON

NOVEMBER 1999

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#### 10 We Happy Few

The best fiction often tells us the truth about our own lives. In this story, Pepper Trail looks at the lives of two Klamath Basin families, a thousand years apart. Are we happier now than they were then? No easy answers; rich ground for thought.

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Alison Baker also looks at the truth of family lives, from a very different perspective: through the published memoirs of two Oregon women. She calls them postcards from fellow travelers, leaving vital clues for the rest of us.



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MICHAEL QUAN

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# TUNED IN

Ronald Kramer

## The Media Game in 21st Century America

**C**hange is tough, and in late twentieth century America the communication industries seem to be seized with changes of a scope and speed which can barely be imagined. For the traditional media, it's a scary time.

Network television continues to experience shrinking audience levels. A "winning" network program rating is something approaching a 7 (meaning that 7% of the American people were watching). A decade or two ago a number near twice that size would have been considered the norm. Just as the film studios saw the handwriting on the wall in the 1950s, and began allying themselves with television after an initial boycott period, the television networks have been forging new alliances with cable and Internet alternative video services.

Radio stations have proliferated to an unimaginable degree. To reduce operating costs, mergers and consolidations have been sweeping the radio industry, placing most of the nation's radio stations under ownership and control of a handful of companies who are reducing operating expenses by centralizing operations. And *everyone* in radio is talking about how to migrate radio to an Internet-based existence in the twenty-first century.

And then, of course, there's the Internet itself. Constantly evolving, technically, intellectually and socially, it is significant that the only industry which reliably turns a profit on the World Wide Web is the sex industry. In a few short years the Internet has generated enormous hopes, sizable fortunes for a few entrepreneurs, and has changed household life in many families.

What strikes me as most significant in these trends is the shocking speed with which industrial control over the Internet

was effectively acquired by a handful of companies.

The radio industry began as an entirely local phenomenon. Ownership of stations was scattered across the nation and the federal government maintained very strict controls to limit the potential for "monopoly control of radio." Indeed, in the early 1930s a significant national debate arose over that precise point. There was some concern that the manufacturers of radio sets might have achieved too great a *de facto* control over radio programming by virtue of their ownership interests in the largest radio net-

work, NBC. That debate led, in part, to the passage of the Communications Act of 1934 which solidified local control over radio and maintained strict limits over the number of stations which any single entity could own.

It took nearly seventy years for the radio industry to travel the path from near total local control to the current situation in which a handful of large owners control the majority of radio stations in the nation.

The television industry, likewise, followed a very similar path, no doubt partly due to the fact that television was born out of radio, and its ownership structure was largely adapted from the radio industry's.

Even in the cable television industry, the nation began with small cable television businesses, locally owned, and a diversity of channels with widely differing programming structure and control. Things like all-sports channels, and all-shopping channels, were unique inventions of cable television and sprang from cable companies which were outside the mainstream of over-the-air television. Indeed, the Federal Communications Commission initially limited the potential ownership relationship between the television networks and the cable television industries.

Presiding over this entire history of diversified media control was a federal government which greatly feared monopolistic influence in broadcasting and the communication media. Partly for self-presentation and partly as an article of public policy, the federal government believed that multiple information sources, and diversity in their ownership, created a stronger democracy.

What an odd contrast the Internet presents. It is the object of virtually no federal regulation like that which attended the birth of the other communication industries. If anyone asks about federal oversight of the Internet's development, Microsoft quickly answers that any such regulation would stifle a new, fledgling industry and thereby harm the national interest.

As a result, control over the Internet has been ceded to a very few large companies like America Online (AOL), Microsoft, and Excite, which lately has been buying up quite a number of other medium-sized Internet businesses. Yes, it is true that there are small, start-up Internet ventures which form around the "new mousetrap" idea. But what happens to them? They get purchased by AOL, Microsoft or Excite. Their technological innovation thus does come to market (unless they are purchased for the purpose of stifling a product which might compete with something that the purchaser is separately developing).

In the technological area, a handful of companies seek dominance. The cable and telephone companies are after your home Internet connection businesses. With the resources they bring to the table, they will eventually dominate the Internet connection industry. In contrast to the traditional broadcast media purchasing positions in the ever-consolidating Internet content businesses, it is the latter which are purchasing the traditional broadcast media.

It seems likely that, absent new devel-

CONTINUED ON PAGE 7

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# JEFFERSON ALMANAC

Fenna J. Corry

## Of Bagels and Oldies

"**Y**ou're in an unusually good mood today," was the comment made by one of my employees as I waltzed into work. Note how diplomatic she was with her modifier... after all, I like to think that the people I work with consider me to "usually" be in a good mood, so this day was noticeably different. "Yes," I told her, "it's because I got to listen to an oldies station on the way to work!" By some freak atmospheric event, I picked up a station for almost ten minutes prior to losing it.

Three years ago I moved from a fairly large metropolitan area to a small town in a county whose total population was 50,000, despite boasting quite a few square miles in area. My favorite small-town experience was at the first middle-school open house. After entering three of the classes with teachers stating, "You must be Bronwyn's mother," I realized that this was not because of some unusual mother-daughter resemblance—it was simply that she was the only new student in their class, and I was an unknown parent!!! Not exactly the overcrowded school we'd left behind.

On our trip across country, driving the rental moving van, our last stop had been in Lakeview, one county over. As we stopped in the doughnut shop prior to covering the last few miles, an awestruck teenage counter person was envious of our move to Klamath Falls. "I go over there to shop!" That became a standard joke in our family as our daughter's biggest complaint here is the lack of a Gap, a Limited, an Eddie Bauer. So we go over yet more mountains a few times a year to allow her the opportunity to shop. You have to admit that makes a shopping trip special when you can no longer drive a few miles down the interstate to a choice of malls. Oh yes, interstate highways... I love to tell friends "back

East" that we are 75 miles from the nearest interstate! On our return from the airport after a Christmas trip to our previous home, my son said, "Mom, look at this town. It's dead..." and just as I was about to try to point out the good points of the town, the proximity to a place to snowboard almost nine months of the year, the mountains, the lakes, he looked at me, grinned, and said, "...and I love it." We'd both had enough of the hustle, bustle and traffic after our visit to the big city.

66

AN AWESTRUCK TEENAGE  
COUNTER PERSON WAS  
ENVIOUS OF OUR MOVE TO  
KLAMATH FALLS.

Anyway, the lack of shopping opportunities means little to me. I used to beg friends to take my daughter to the mall, since I couldn't cope with shopping. A grocery store, garden store, office supply

store... all those are tolerable, but a mall? No thank you. So what did I miss? Two categories were all I could come up with, although I have to admit I had a scare when my husband visited prior to our move and said we couldn't pick up National Public Radio. But he was wrong... I can pick up one station all the time, and another occasionally, depending on where I am in town. No, the only things I missed were bagels and an oldies station. As soon as we go over the mountain to the next town, we know the exact coordinates of the oldies station. And we buy our bagels on shopping trips "over the hill," dutifully slicing and freezing them, not sure when our next trip will be. Folks here tell me I can buy bagels at the grocery store, at which point I explain that they just haven't tasted "real" bagels!!

But the voids have been filled. First I noticed a van in town with a license plate that said "bagels." Soon I heard that one of our Main Street shops was going to be The Daily Bagel. Remodeling occurred; then a sign in the window; then the paper started estimating opening dates... of course there were delays, but after three

years, I didn't care! And what a nice place it is—bagels, hot drinks, newspapers, a few books for sale...you could be fooled into thinking you were in a bigger town. And then one day, quite by accident, I caught an oldies station again. I listened, and listened...thinking any moment the atmosphere would change from that freak experience months before when I had accidentally picked up a station from Bend, Oregon. But it didn't fade. Finally an announcer briefly mentioned the call letters, and said it was a Klamath Falls station. This didn't even make the papers, but you can bet I've been sharing the news. I bounce around my house, feeling as though I'm back in high school, especially when the Turtles play, or the Mamas and the Papas. Household chores just seem to be more fun with the Four Tops helping. Now that I have my bagels and my oldies, what more could I want? ■

# FEEDBACK

## *Letter to the Editor*

I enjoyed reading your piece on the independent bookstores ["Book Wars: The Independents Fight Back," September 1999]. I am fortunate enough to work and live within 5 minutes of the Redding Bookstore, but even if I wasn't I would go out of my way to patronize such stores—even as I go out of my way to avoid Starbucks and find a locally owned and operated coffee shop. I watched Starbucks in Honolulu set up shops very close to local shops—there is no question that the *modus operandi* was to put the competition out of business, even though their PR people tout the advantages of raising coffee awareness as good for local independent business. And alas, I watched Borders and Barnes & Noble push several small shops into oblivion.

So I hope you will publish this letter as a plea to your readers to seek out and patronize such small businesses. Even if I

might spend a few extra dollars here and there, I consider it an investment not only in my own community, but in the preservation of resources I consider precious to me!

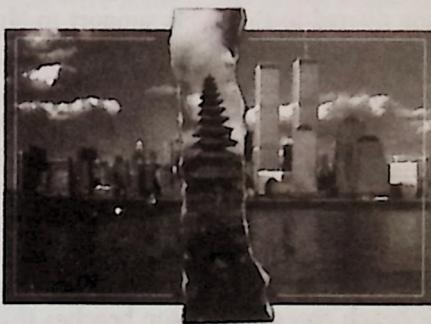
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We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

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# JEFFERSON OUTLOOK

Russell Sadler

## Straub's Mark

**F**ormer Oregon Gov. Bob Straub was noticeably absent from a Portland testimonial dinner last November honoring former Oregon governors. The word quietly passed around the room that Straub had been forgetting things and acting confused in public and his family was protectively keeping him at home.

News stories this week told us why. Straub's doctors think he has Alzheimer's Disease. It is a difficult disease to diagnose.

There are several reasons older people lose their memory. The only sure way to determine if the cause is actually Alzheimer's is a postmortem autopsy. Doctors evaluate other reasons for memory loss and arrive at the Alzheimer's diagnosis by process of elimination. That is why Straub says his doctors are 90 percent sure he has Alzheimer's Disease.

News stories identify Straub as a former governor. There is much more to that story. After a career as a developer in Springfield, Straub served in the Legislature and as state treasurer. Straub ran for governor twice against the legendary Tom McCall, losing both times in 1966 and 1970.

Those elections were contests of ideas between two strong candidates who respected each other's achievements. When Straub tried to differentiate between McCall's policies and his own, McCall just announced he agreed. They agreed on so much, the press called the campaign "The Tom and Bob Show." McCall just insisted he would be a better governor. Voters agreed and did not hold Straub's defeats against him. Straub ran a third time after McCall retired and was finally elected governor in 1974.

It was a disappointing administration. Straub made some poor personnel choices that turned his staff into a seething pit of advocates for various causes. Poor staff work paralyzed Straub's administration and

he lost a re-election campaign to State Sen. Vic Atiyeh, R-Beaverton, in 1978. Atiyeh was Oregon's only Republican governor in the last 25 years.

Straub did not make his mark on Oregon politics as governor. Straub's greatest achievements came as state treasurer.

Shortly after being elected Treasurer in 1964, Straub became the focal point of opposition to rebuilding Highway 101 near the beach on the sandspit that forms Nestucca Bay south of Tillamook. Glenn Jackson, CEO of Pacific Power & Light and chairman of the powerful State Highway Commission, was

determined to modernize Highway 101 by straightening the coastal highway and locating it closer to the beach. Two years later, Jackson offered to throw his support to McCall instead of Straub, if McCall would support the highway relocation.

McCall refused the deal. McCall did not cement his reputation as an environmentalist until he got behind Oregon's Bottle Bill in 1971. Straub stopped the highway relocation and "saved the beaches." Straub's 1966 effort rallied political support for preserving public beach access to Oregon beaches that influenced the successful outcome of the Beach Bill in the 1967 legislative session where McCall was wavering ringmaster.

During his 1966 campaign against McCall, Straub suggested creating a greenway along the Willamette River to preserve public access similar to the beaches. Straub did not complain when McCall took the idea for his own and sold it to the Legislature.

Straub, however, made his mark as state treasurer when he persuaded the Legislature to reform Oregon's obsolete government money management program and its haphazard public employee pensions. It is difficult to imagine in 1999 how badly public money was managed in 1966.

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Straub became comfortably wealthy by developing property after graduating from Dartmouth, buying and selling timber and making a killing in the stock market with techniques taken for granted today, but considered risky by those brought up in the shadow of the Great Depression.

Straub's predecessor as Treasurer, Howard Belton, kept all the state's tax revenues in non-interest bearing checking accounts where the money was used to pay the state's bills. The banks, who backed Belton in his campaign for Treasurer, made short term loans with the state's cash and pocketed the interest. Straub beat Belton in 1964 by promising to "take Oregon's money out of the mattress and put it to work."

As state treasurer, Straub deposited state tax revenue in insured, interest-bearing accounts until it was needed to pay the bills. He created the Local Government Investment Pool in the Treasurer's office so Oregon's small, local governments could do the same thing with their tax revenues.

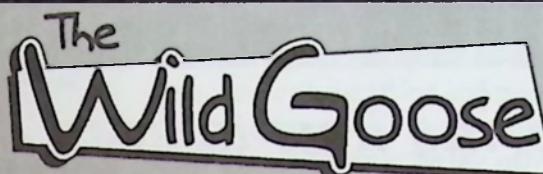
Straub persuaded the Legislature to create Oregon's Public Employee Retirement System (PERS) out of a haphazard hodgepodge of scattered, underfunded, financially unstable local government pension programs. As recently as the late 1960s the City of Portland's pension program, for example, had no reserves. Pension payments were made from current property tax revenues. Straub pioneered the Oregon Investment Council's politics-free investment of public employee retirement funds in stocks at a time when equities were regarded as a risky investment for public pension funds. Straub's innovations allowed career public employees to take advantage of this historic stock market phenomenon right from the start.

The large unfunded liability that besets the state retirement program today is the result of legislative ineptitude in handling a dubious decision by the U.S. Supreme Court. The court required state and federal retirees to be treated the same way despite the fact that state retirees' pensions were taxed on a different basis at their inception. Instead of using the state budget "surplus" to pay for their financial malpractice, the Legislature dumped the legal obligation to repay those retirees onto PERS and all the governments that pay into it so it could continue to send out "surplus kicker" checks before Christmas.

Regrettably, the onset of Alzheimer's will probably prevent the father of Oregon's na-

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tionally-recognized public pension system from helping Oregon's inept legislative leadership out of the mess they have made of Bob Straub's greatest single achievement. **M**

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

## TUNED IN From p. 3

opments, we will open the twenty-first century with unprecedented consolidation of the new and older communication media in the hands of an ever-smaller number of key players.

To me this seems a disquieting picture. Traditionally, America has teemed with ideas, information and initiative. And we have had a communication system which both reflected, and encouraged, such ferment. Large companies are, by definition, bastions of the way things are as opposed to the way they might develop. The degree of media concentration which we are, as a nation, ceding to a few contradicts our history, our aspirations and our core principles.

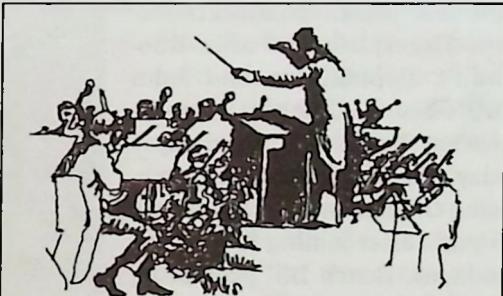
One can only wonder why a nation which asked such questions about the possibility of undue media control in 1931 hasn't even begun to articulate such a question about the current mega-media consolidation which is occurring.

Our federal officials owe the nation vigilance on this point, and they aren't delivering. **M**



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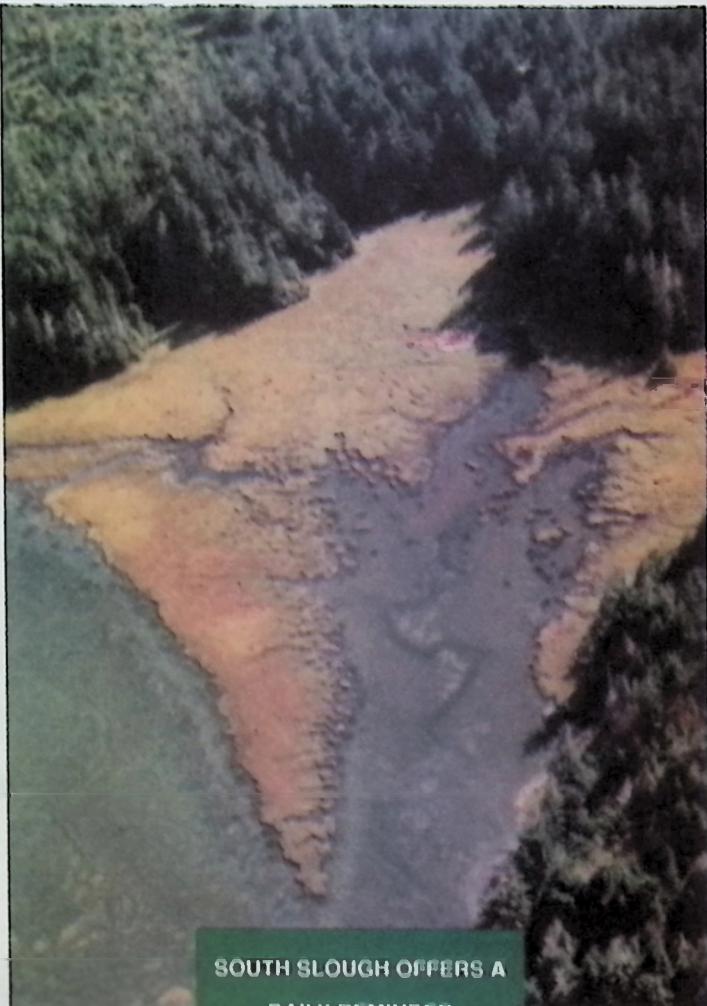
# South Slough at 25

*Remembering how to keep an estuary natural*

**T**hese days, if a place near your house is wild, it most likely remains so because we've kept alive a remnant of a historic political collective. The spirit of Teddy Roosevelt's Republicans and John Muir's Sierra Clubbers remains alive in the wildlands we enjoy today, and Gov. McCall's beach-loving Oregonians are still united, 30 years after joining to pass the landmark Beach Bill protecting the Oregon shore.

So it is with South Slough, an estuary that remains wild because a community (and a country) willed it so. The Slough, as a political entity, turns 25 this year. After a national search, the Slough was selected as the first National Estuarine Sanctuary in 1974, an inaugural act which helped launch a nationwide network of 23 protected estuaries now known as National Estuarine Research Reserves.

On a map, Sough Slough Reserve includes some 5000 acres of a self-contained arm of Oregon's Coos Bay that runs south from Charleston Harbor. Like most estuaries, the wide tideflats fork into a chaos of arms and fingers, with the tide ebbing and flooding past diked pastures now being restored to tidal marsh, past forests recovering from a century of logging...the tide mixing salt and fresh water as the Slough meets salmon creeks



SOUTH SLOUGH OFFERS A  
DAILY REMINDER  
THAT COMPROMISE  
AND CONVICTION  
CAN CREATE  
SOMETHING  
ABSTHETICALLY AND  
ECONOMICALLY  
USEFUL.

ARTICLE BY  
*Ron Steffens*

that drain a row of steep ridges, cursed by early travelers as the Seven Devils.

While the Slough's tides seem so familiar, focused into a narrow outlet along the Charleston harbor, the Slough's mandate is anything but local. These waters are required to represent the coastal Columbian bioregion, from northern California to southern Washington. And its impact—as a center of research, a springboard for educators, and a respite for tourists—reaches much farther.

The Black Brant project, for example, enlists elementary school students in three countries to observe migrating brant, which require healthy estuaries with eelgrass beds for food. To monitor

these geese, a virtual network of student birdwatchers email their observations along the 3000-mile migration route, from Baja to Alaska, including a stop monitored by the birdwatchers of Charleston Elementary School, overlooking South Slough.

Likewise, the Slough has helped launch Coast Net, a virtual network of 31 regional water-quality monitoring programs, with data collected and analyzed by high school students in northern California and Oregon.

The list of outreach projects includes a "decision-makers" education program, providing technical training and outreach on estuarine restoration

and preservation issues. Teachers throughout the region are trained at the Slough; college freshman use the Slough as an intro to environmental studies; and graduate students complete their dissertations with the help of Slough staff and the faculty of the Oregon Institute of Marine Biology, located just past the Slough's mouth. An estimated 6000 students visit each year (more than 1 per acre) from as many as 50 schools, and 25,000 visitors use its trails and waters.

Beyond the mere statistics of the Slough's outreach programs lies a landscape, with a history both natural and cultural, that provides the community of Coos Bay a diurnal and seasonal heartbeat. In a community renowned for its environmental battles, the waters of South Slough provide solace and agreement. Twenty-five years ago, a groundswell of local support helped secure the funding required for Slough's preservation; today most everyone still agrees that Sough Slough is worth preserving.

Unfortunately, that local concern for the Slough had to be demonstrated this February, when the ship *New Carissa* became grounded a mile north of the mouth of Coos Bay, and began to leak oil. As some 200,000 gallons of oil spilled into the ocean, an outcry rose to protect the beaches and fisheries and, above all, to protect South Slough. Floating booms were placed across the mouth of the Slough, keeping most of the oil out, and the managers and science staff of the Slough were called on to help protect the rest of Coos Bay and evaluate the long-term ecological damage.

Those of us who are close to South Slough care about it—we care a lot, in part because, when you speak of groundings (other than that of the *New Carissa*) most everyone in town will recall a story about getting their boat stuck on a South Slough tidesflat. Education Coordinator Tom Gaskill remembers leading a float-trip into the slough. While helping a slower canoeist, he looked ahead and saw the rest of the kayakers being pushed by the Slough's infamous wind into one of the Slough's equally infamous tidesflats. And the tide was drop-



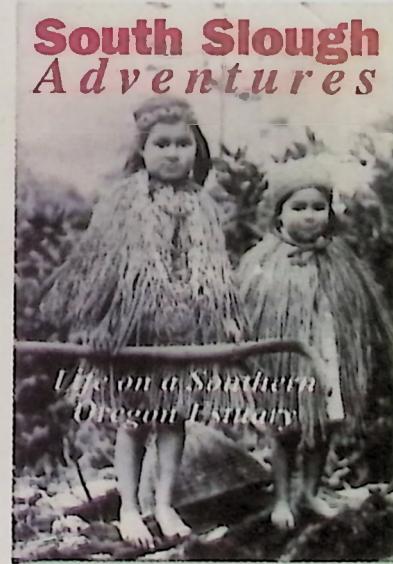
**PREVIOUS PAGE:** Forests and tidelands interconnect in the South Slough Reserve. (Photo by South Slough Reserve). **ABOVE TOP:** This drawing of a salt marsh illustrated a recent Slough publication on "Oregon's Salt Marshes." (Drawing by Sharon Torvik). **ABOVE CENTER:** Birdwatchers from Charleston Elementary School battle the wind at the mouth of South Slough as part of the Bay Birdwatch Project (photo by South Slough Reserve). **RIGHT:** Two Coos Indian children from South Slough were featured on the cover of *South Slough Adventures*, a book of cultural and natural history published by the Friends of South Slough for the Slough's 20th anniversary.

ping. Before he could reach them, a dozen kayaks were mired; Gaskill and the boaters mucked their craft to open water across a quarter-mile stretch of mud, racing to catch the receding tide.

Gaskill remembers the grad student who radioed his research coordinator, to tell him there was a bear on the mudflats and ask what to do. To which the research coordinator could only suggest, "Take a picture."

Locals love to tell stories about the Slough, from the simplest observation of wildlife to the most complex historical narrative. You can hear stories about hiking and fishing, stories about a family's homestead or more communal stories about the Slough's history, which includes conflicts between the native Coos tribe and explorers; the discovery of gold and coal; and a blend of homesteading, logging, and fishing that has created a history as layered and complex as the Slough's tidal sediments. Valino Island near the Slough's mouth, for example, once hosted a Coos Indian hiding from his tribe's forced relocation and an Italian settler who planted grapes (and fruit trees and an American chestnut, still growing today); a saloon called the Blind Pig, a host of bootleggers, a house of prostitution, and an Easter-lily farm.

For its 20th anniversary, the Friends of Sough Slough published a selection of these stories in a book, *South Slough Adventures: Life on a Southern Oregon Estuary*, that also included the natural, cultural, and geological history of this place. For the 25th anniversary, the Slough gathered a handful of folks to remember the founding and history of South Slough, if only because the story about its own complicated birth has become one of the community's bedrock stories—an archetypal narrative of conflict and resolution that we are still playing out in the ongoing salvage of the *New Carissa* grounding, and in the often virulent debate over a proposed steel mill on Coos Bay's North Spit.



In a community that discusses resource management the way others discuss commuter traffic or City Hall politics, we wrestle with a future featuring less logging, more tourists, and an often murky vision for what is either labeled ecotourism, sustainable development, or a pipedream. But whatever the specific issue, we can always remember that resolution is possible: South Slough, as a physical place and a political construction, offers a daily reminder that compromise and conviction can create something as aesthetically (and economically) useful as a naturally functioning estuary.

At the October gathering, as politicians

CONTINUED ON PAGE 15

# We Happy Few

by Pepper Trail

Art by Harriett Rex Smith



KLAMATH BASIN, NOVEMBER 1999

"MY THEORY," SAID TOM, LIFTING THE dishtowel to check on the rising dough, "is that the percentage of people who are happy has never changed, and never will."

Anna shot a look at Susan. "My theory" was a standard conversational gambit for Tom, allowing him to treat what followed as either insightful or ironic, depending on its reception. Anna had found this charming for years.

Tom continued. "Really, happiness is almost never justified. Almost everybody's lives are boring, if they're lucky—and then we die. All the so-called progress from cave man to corporate man hasn't changed that, and hasn't added to the sum of human happiness at all."

Anna glanced around the room. In the corner, Quinn was swirling his beer bottle. He insisted on beer even on Thanksgiving. No help there. Susan was peeling yams in the kitchen next to Tom. Her humorous expression indicated that she was waiting for Anna to rise to the bait. Sam and Lauren were enfolded around their 3-month old son Dashiell, and were probably unaware that anyone had spoken. Anna silently sighed.

"So", she said, "you think that a thousand years ago, when people lost most of their children to disease, when they had no political rights, and when they had to labor all their lives just to survive, that they were as happy as they are now?"

"Absolutely," said Tom. "Don't confuse happiness with comfort. People are definitely more comfortable now—at least in America and Europe—than they've ever been; but look around. How much happiness do you see? Those jolly peasants in the Middle Ages had a hard life, but they still seemed to enjoy themselves. Either you're a happy person, or you're not. No amount of physical comfort, or therapy, or self-help books is going to change that." He began to punch down the dough with an authority that showed he'd decided that this theory was one of his insightful ones.

Susan had moved on to sprinkling brown sugar over the yams. In her cotton print dress, she had the rawboned plain beauty of a pioneer wife. She rarely involved herself in Tom and Anna's disputations, but she enjoyed them. With her silent husband, she found the contentiousness of Tom and Anna's relationship exotic. She slid the yams into the oven, briefly eyed the roasting turkey, and straightened. "What about sadness, Tom? Has the sum total of human sadness changed, do you think?"

Tom stopped kneading and thought about that. Anna still liked to watch him think. Too soon, he was talking again. "That's a good question. I guess I think that sadness is more justified than happiness. Discomfort, pain, and grief are all good reasons for sadness, and so I guess that to the extent that those things have been relieved by "progress," that that has decreased the sum total of sadness. That leaves us with what we've got now—a lot of bored, discontented people, neither happy or sad."

Quinn called from his chair, "Speaking of bored and discontented, when do we eat?" Normally, this sally would have ended the conversation, but Lauren unexpectedly broke out of the contemplation of her baby to declare, "Well, we're happy, Tom. Dash is perfect; everything is wonderful right now. Weren't you happy after Timothy was born?" Timothy was Tom and Anna's 13-year old, currently playing Nintendo in the living room with Susan and Quinn's son Jason.

Anna answered, "Yes, of course we were. We had a great 'honeymoon' with Timothy. It was the happiest time of our lives." Tom nodded and smiled, then shrugged. He said, "But it doesn't last, you know. It's like when you first fall in love. That euphoria can't last; it's a chemical imbalance in your brain, not real happiness."

Anna made a wry face. "My husband: the last great romantic." Shaking her head, she gave Tom an embrace that was half hug, half stranglehold. The muffled explosions of the video game drifted through the cooking smells into the silent kitchen.

ALL THE SO-CALLED  
 PROGRESS FROM CAVE  
 MAN TO CORPORATE MAN  
 HASN'T ADDED TO THE SUM  
 OF HUMAN HAPPINESS AT  
 ALL."

## KLAMATH BASIN; 1000 YEARS EARLIER

KOMAL LAY ON HIS BACK IN THE bottom of the boat, hugging the small bow to his chest. Above his head, the uncountable flocks of geese passed back and forth. From long habit, Komal breathed slowly through his nose, allowing the steam of his breath to curl away in ghostly threads. He chuckled at himself: such caution was wasted on these clamorous birds. Their numbers made them strong, made them indifferent to the narrow dark shape in the reeds.

Komal watched a flock of dark honkers scratch an arrow-pointing line across the sky. He had once been famous for the signs he could read in the lines of geese, but long ago he had lost faith in his gift. Well, in this time of gathering, the honkers' mes-

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PERHAPS THEY WOULD  
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sages were lost, muddied by the great masses of other birds that filled the sky. On this day Komal took more pleasure from the flocks of white geese that dipped up and down in dancing flight, mingling with the frosty clouds. When he closed and opened his strong right eye, the hazy shapes of snowgeese and squalls of snowflakes seemed to change from the one into the other.

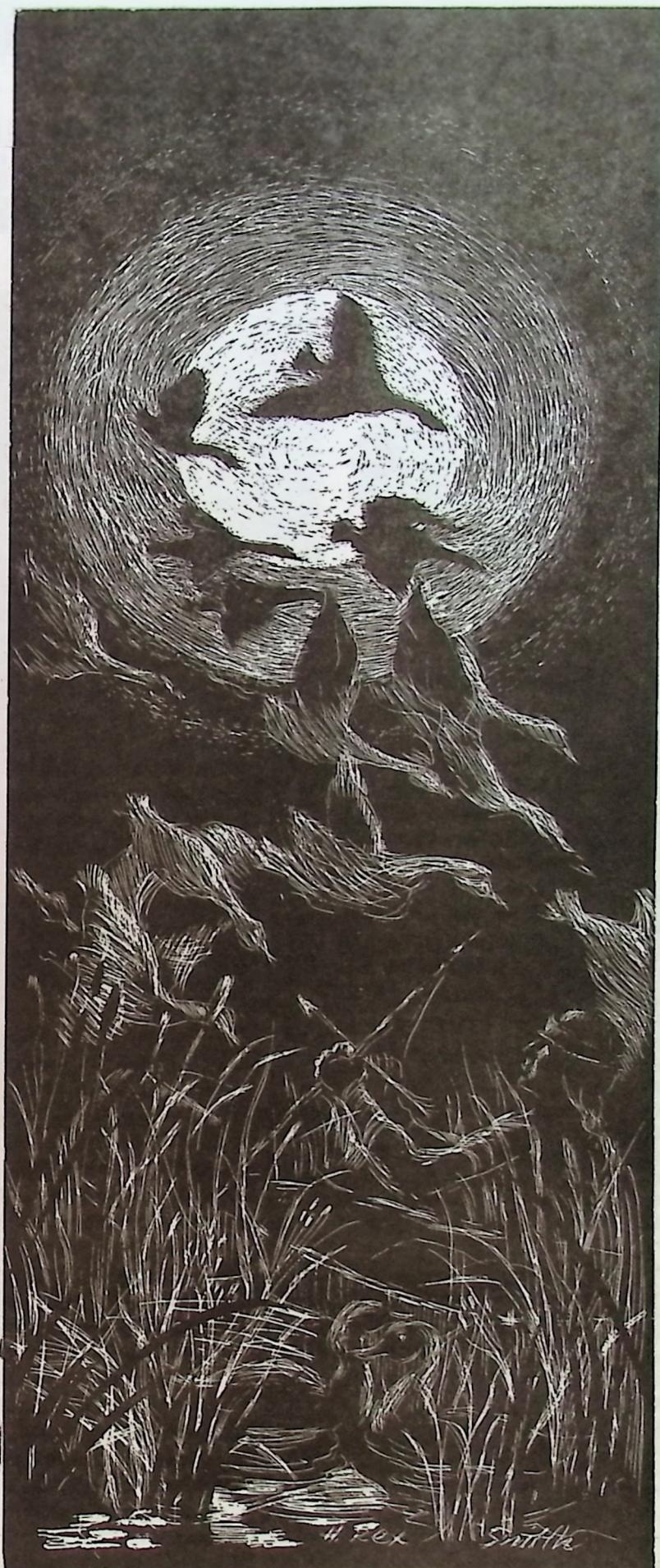
A group of the white geese detached itself from the mass and drifted down toward the open patch of water at the edge of the reeds. Without moving, Komal stretched his every muscle, preparing to rise. It was past time; already the snow-covered hills were turning blue. Time for the fire and for eating until his belly was as tight as a drum. Time for telling an old man's tales as the young men danced and the boys listened, or pretended to.

In a smooth motion, Komal sat upright in the canoe and released an arrow. It sped into the dense raft of geese that were still settling their feathers and whinnying in arrival. With a deafening tumult, the geese leaped back into the air, and Komal fired another arrow into the rising birds. Somehow, this one threaded its way through the mass without striking a single one. Shaking his head and muttering, Komal paddled out of the reeds into the open water. There a dead goose floated, its neck pierced by his first arrow. Komal paddled closer, with a sinking heart. It was not a white goose, but a dark one with a white head, a grandmother goose. A few of these could be found in most of the big flocks of white geese, but it was not a good thing to kill one, even by accident.

Komal dropped the goose into the bottom of his boat and started for home. As he moved through the gloom, he chanted a song of explanation to the dead bird. Life had taught the old man that the spirits themselves sometimes had bad luck. Perhaps they would accept his apology. Deep in his chant, he didn't note the dark humped shape until he was almost upon it. It looked like any of the muskrat houses that populated the marsh. But it was not. As the boat came alongside, the dark shape reared up, towering into the sky over Komal's head. It was a grizzly bear, a half-blind old bull that had wandered down from a restless sleep in the mountains to fatten in the marsh.

For a long second, Komal's breath

CONTINUED ON PAGE 33



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# NATURE NOTES

Frank Lang

## Holiday Cacti

The holiday season will soon be upon us and you may be the recipient of a holiday cactus. These beautiful flowering cacti are the Thanksgiving cactus, *Schlumbergera truncata*, and the Christmas cactus, *Schlumbergera bridgesii*. Both species are a special group of epiphytic cacti from the rain forests of Brazil that grow in trees high above the forest floor in small amounts of organic material deposited in crevices, such as the angle formed between the branch and the trunk. An epiphyte is a plant that grows on other plants, such as mosses or lichens on a tree. These cacti are spineless and have drooping green, leafless, flat, jointed stems with a profusion of festive pink or red blossoms. Perhaps it is the nature of their native habitat that makes it easy to keep these cacti happy in an average home, unlike other holiday gift plants.

When you receive a plant in bloom, place it in a cool corner of the room rather than close to a heat source. Water it only when the top 1/2 inch of the soil is dry, or when the pot feels quite light when you lift it, and then water it until water flows freely from the drainage holes. After the festive holiday show of flowers is completed, move the plant to a windowsill (west exposure is best), and protect the plant from the glass on freezing nights by slipping newspaper or a piece of corrugated cardboard between the window and the plant. Sometime in the

spring you should see tiny new segments form on the tips and at the joints of mature segments. When you see this new growth (and not before), you can start to feed your plant every 2-3 weeks with any house plant fertilizer applied at half the recommended strength. If your plant does not show new growth by May, try a spot with more light. These epiphytes naturally have a very small root system, so there is no need to repot your plant unless it is very top-heavy. Don't feed it after the end of August.

As the weather grows cooler, water just enough to keep the stems from shriveling. From mid-September on, the plant should not receive any extra light from house or street lamps and should be kept cool. This is easily done by closing the drapes at sunset and leaving the plant on the window sill. *Schlumbergera truncata* will form buds in mid-October in time for Thanksgiving flowers and *Schlumbergera bridgesii*, the Christmas cactus, will produce buds a few weeks later.

PERHAPS IT IS THE NATURE  
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AVERAGE HOME.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

# Prairie Winds in the Rogue Valley

This past summer, when a select group of young flutists, oboists, clarinetists, bassoonists, and horn players arrived for The Britt Institute Chamber Winds Camp, they, like most students at music camps everywhere, were expecting a traditional curriculum of rehearsals, coaching by experts on their instruments, performances, and the usual fun activities such as swimming, hiking, or the occasional venture into bungee jumping. What they received, however, was all that and more. These student musicians, under the guidance of a group of energetic young mentors, found themselves

in the middle of rousing rehearsal sessions, theater improvisation skits, interpretive dance sessions, and participation in the composition of original multi-media works. Inspired by artwork such as Dali's "Persistence of Memory" or a Peter Britt photograph, the students jointly composed short works for small wind chamber ensembles which also included spoken word, theatics, and sound effects.

The group of artist/teachers responsible for this unusual—and by all reports highly effective—approach to music education is Prairie Winds, one of the most exciting young woodwind quintets in North America, and ensemble-in-residence at The Britt Institute. These five virtuoso musicians are drawn from the ranks of the Chicago Symphony Orchestra, the Chicago Lyric Opera Orchestra and the faculties of the University of Illinois, Oklahoma State University and Wheaton Conservatory—and their performances are as diverse,



are intended to present new, rising stars in the chamber music world to southern Oregon audiences.

As part of their visit, the group will arrive several days early and present educational programs in area high schools intended to support the local school music programs and create more interest in chamber music. The public school concerts are part of an ongoing partnership between Chamber Music Concerts and Britt Festivals that will also include a master class by members of the Colorado Quartet when they perform in Ashland on January 14, 2000.

Although Prairie Winds as an ensemble is relatively new on the scene, its members share common backgrounds such as previous positions in the Montreal Symphony, and degrees from Northwestern University and the Eastman School of Music, which help create a friendly rapport that is reflected in their performances. For first and foremost, the five members of Prairie Winds enjoy

BY  
David MacKenzie

CONTINUED ON PAGE 33

# Michael Feldman's Whad'Ya Know?

## All the News that Isn't

The Coast Guard says it will start shooting at boats that might be used by drug smugglers. Cross off that bass boat with the big Merc on back from the mid-life wish list. At \$1,000 a horse power they're going to shoot at the motor? To what, confiscate your Viagra and Minoxidil?

The Office of Drug Control Policy profiles the typical American drug user: he or she has a full time job, is married with children, has at least 2 years of college, is active in community affairs — I'm surprised at you people! Well, sounds like whatever you're taking is doing you some good.

The highest incidence of drug use is among waiters, waitresses and bartenders, so it's finally clear what causes drug abuse: serving the public.

A poll reveals that 40% of Beanie babies plan to continue to work when retired; another 40% will volunteer. Most intend to leave their tags on to enhance marketability.

Advances on several fronts in science and law produce smarter mice that live longer and will have the right to sue. Tail damaged in a trap? Loss of tail, what do you think, maybe a million?

American Airlines reduces carry-ons to one item: either a kilo of heroin or a hand grenade, but not both. Remember to order the Kosher meal in advance if you want the Uzi.

America says women who've been divorced or pregnant should run for Miss Damaged Goods America.

Kenneth Starr, looking back, says he has mixed feelings about President Clinton. He perjured himself and abused the powers of office, but oh, them babes!

*That's all the news that isn't.*



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# ONLINE

**Joe Loutzenhiser**

## Into the Great Unknown

Well, here we are, sixty odd days from the infamous January 1st, 2000. Eighteen months ago I wrote about the various computer Year 2000 problems, and with nearness of the impending event I thought it would be a good time to revisit the topic.

A lot has changed in a year and a half.

Back then I was mostly concerned with technical issues. But in the intervening time the computing community has done an admirable job of confronting the Year 2000 bug. Almost every major industry, particularly the banks and utilities, have gone to great effort and expense to ensure their systems make the date transition without incident. This is to be expected. These companies cannot afford to lose their revenue streams or endure expensive lawsuits. Corporations are driven by profit, and anything that displeases the shareholders is to be avoided at all costs.

It was also found that many, if not most, of the Year 2000 problems will, or would have, occurred before January 1st. To a programmer this is not too surprising. Most programs that manipulate dates use future dates in some capacity. Because of this, many problems were caught before the actual year rollover.

It should also be noted that where failures are expected, or even suspected, contingency plans have been prepared. This two pronged attack on the Year 2000 problem—fix the bugs but devise alternatives—gives the greatest chance for averting any difficulties.

In the United States it now appears that any Year 2000 computer glitches will be, at most, inconveniences. Some other countries are notably behind in their Year 2000 preparedness, but we should only feel an undetermined economic impact—nothing disastrous.

Although I am not too concerned about the state of our computers, the populace worries me immensely. What was once a matter of technology has now become part of our popular culture. The technical details of the problem don't really matter, nor does quantifying the potential repercussions. Public perception and myth has now replaced rational thought and facts. Computer problems can be fixed, but a frightened and volatile populace is much more difficult to address. Such mass hysteria could lead to a proverbial self-fulfilling prophecy.

Because only a relatively small number of people fully comprehend the Year 2000 bugs, most people can only rely upon what they are told or hear through rumor. But there are conflicting sources of information. Various people, groups, and companies are using the millennium as an opportunity to further their own agendas. Could the governments be lying to try to quell apprehension? Could companies be fermenting unrest to sell Y2K products? Isn't it better to be safe than sorry? People fear the unknown, and exactly what will happen on January 1st, 2000 is unknown.

What can be done to fix our computers has and will be done by 2000. How the general population responds is up to you. I would like to humbly offer some suggestions that I feel may hopefully make our New Year's Day something not much out of the ordinary.

First, prepare some supplies. Stock up on food and water, maybe a couple weeks worth at most. This isn't a bad idea at any time. Even localized events like snowstorms, or the odd flood, can keep you at home. But do stock up now. Don't wait until the last few weeks, or worse, days, when the artificial rush could place undue

strain on the available supplies. Purchase things that you would eventually use anyway, but that do not spoil easily. Unless things turn grim it's unlikely that anyone will eat those freeze-dried scrambled eggs. Emphasize ease of preparation, such as canned foods or pasta. Store water as a course of habit. My wife takes every plastic juice container we empty, fills it with water, and puts it in the garage or under a sink. And don't forget your pet's needs.

January 1st is the dead of winter, so make sure you've got plenty of clean, warm clothes and blankets on hand. Double-check your furnace and review how to shut off water to keep pipes from freezing. If you've got a wood stove or fireplace, have a cord or so reserved for emergency heat.

Lastly, stand together with your community against the unknown. If you haven't already acquainted yourself with your neighbors, take the time to do so before January 1st. Have a holiday season block party and at least informally discuss how you can help each other under adverse circumstances. Find the people on your street that might want extra help, such as the elderly and those living alone. At the same time enlist helpers. At a minimum go door to door down your street and say, "Hello. If it all goes bad on January 1st, I'll be coming around to make sure you're okay. I just want to help. Remember my face." A little simple leadership and friendliness can go a long way toward easing people's fears. Also, find out about your local government's contingency plans. Try to have as few surprises as possible, no matter what happens. The real dangers will be chaos, fear, and confusion. Do what you can now to limit their development.

January 1st, 2000 will be a unique event in history. In a sense it will be our first scheduled disaster. How we rise to the challenge will be our legacy and how history will judge us. *Carpe annus*. Seize the year. See you on the other side. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

# SOUTH SLOUGH

From p. 9

and bureaucrats and activists remembered what it took to protect a landscape, we watched a tableau of history: Bob Bailey, currently the coastal representative with Oregon's Ocean Resources Management Program, was then the enlightened county planner. Bill Bradbury (who went on to become a state senator and who now leads the preservation group For the Sake of the Salmon) was a local television reporter, videotaping evidence of the community's support for South Slough. Melody Caldera's family land became a part of South Slough, and as editor of *South Slough Adventures* she's become the Slough's unofficial historian. And Holly Stamper (then Holly Hall) remembered the fight to create the Slough from her perspective as the "19-year-old environmentalist" on the Port of Coos Bay.

"The people who lived in this area wanted to set the land aside," Stamper remembers. "People thought, if we can really choose what's best—for ourselves, our children, our community—this is what we should do."

And so, with many meetings, what had once been simply a slough became South Slough National Estuarine Research Reserve, a partnership between state and federal land managers, with widespread local support, that offered a model for ecosystem management before the phrase had been coined. And the meeting most remembered? When Coos Port Commissioner Bob Younker took Governor Bob Straub up the Slough, the outboard motor died and the boat of dignitaries paddled the Slough, as folks always have.

Today, the meetings continue, as does the fieldwork. Diked farmlands are being restored

and studied, providing a model for the region. A new Estuarine and Coastal Sciences Laboratory was dedicated this summer and a renovated Interpretive Center is in the works. A bequest from a local forest engineer, Chalmer Gustafson, may eventually leverage into an \$8 million watershed conservation fund. Outside the Slough boundaries, the staff provide a major impetus for an interagency environmental tourism effort known as OCEAN (Oregon Coastal Environments Awareness Network), and OCEAN, in partnership with the Port, the Slough, and many others, is seeking to adopt Coos Head, a military site overlooking the Coos spit and the Pacific that might become the home for a regional environmental education hub.

If you visit, prepare for wind in the summer and rain in the winter. If kayaking, bring safety gear and ask about tides and weather conditions at stores in Charleston or at the Slough headquarters, 3 miles south on Seven Devils Road.

But when people imagine the next 25 years, the work of politics is overwhelmed by the vision of the land itself. Melody Caldera talks about an ancient lightning-scarred tree she's found, near the Slough's boundary, that she hopes might be saved as the Slough expands. "How many centuries," she asks, "will we need before we bring back the 700-year-old trees?"

And Holly Stamper, a fisherman's daughter who admits, sheepishly, that she's been caught too many times by the Slough's tides, hopes that "a zillion schoolchildren will visit, in canoes...which have less impact...and I hope every schoolchild gets stuck on those mudflats at least once, so they can learn physics, and humility." ■

Ron Steffens teaches journalism and writing at Southwestern Oregon Community College.

rroarsqueal  
**clickclack**  
tappatappa  
**ticktick**  
ee-ee-eee  
**car talk**



Mixing  
**wisecracks**

with  
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and

**word puzzles**

with wheel  
alignment,  
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Saturdays at 11am on the  
**Rhythm & News Service**

Sundays at 3pm on the  
**Classics & News Service**



**FROM NATIONAL PUBLIC RADIO**



# ON THE SCENE

Scott Simon

## The Kids in Sunny Hill

**S**unny Hill is not really either. The neighborhood in which producer Peter Breslow, engineer Leo del Aguila, and myself lived for nearly a month in Kosovo is a series of tumble-down, desecrated Tito-era housing developments scattered like shrubs onto a low rise on the south side of Prishtina. Sunlight is strained through a haze of burning trash and post-war house fires. The buildings were not long on amenities like electricity and water. But they abounded with congenial neighbors who made our time there richer, our reporting deeper, and our leaving harder.

Shawn Fox had preceded us as the engineering support for an extraordinary NPR team that included Mike Shuster, John Burnett, Melissa Block, Andy Bowers, and Jennifer Glass. (Sarah Chayes joined Peter, Leo and me for our first few days, but was luckily—for her—sent on to Belgrade. Sharing an apartment with Peter, Leo, and myself is not exactly like sharing living quarters with Tom Cruise, Pierce Brosnan, and Emeril Legasse.)

"Many a day," Shawn told us, "we'd come back here just sick about something we had seen. And these kids, playing all around us, would just lift us up." And so they did.

The kids at Sunny Hill kicked around badly-collapsed soccer balls, played hide-and-seek in and out of firebombed cars, and batted bald gray tennis balls over a phantom net in an abandoned lot—inhabiting, as children will, a rich landscape that adults have ceased to see or believe in.

Vessa was the most devoted tennis player (we used to call her Anna Kournikova), an eleven year-old with emerald eyes who spoke a snazzy brand of Eng-

lish she had learned watching the Cartoon Network on satellite television (before I next criticize commercial television for children as being violent and stupid, I will pause to recognize that it did some manifest good for one brilliant eleven year-old girl in Prishtina). Vessa was the ringleader. She chose up sides, settled disputes, and translated between the kids and the visitors (us, and the occasional patrolling British paratrooper). It was Vessa who explained to us that NATO bombing had not damaged the neighborhood nearly as much as the Serb occupation and retreat. She pointed out doors and windows that Serb troops had kicked in on their way to rob and rape families.

One night, as we sat on a stoop watching other children play, I asked Vessa if she thought she would always remember that.

"Of course," she said. "But sometimes, just to get to sleep, I try to forget it, you know?"

There was another girl of seven with a brown crown of curls that stood up thickly from her head. We called her Brezhnev-head when we tousled her head in affectionate greeting. There was a four year-old boy named Leonik with a large head that overwhelmed his bony shoulders. Sometimes, when we would stand inside a circle of children, joking and laughing at the end of a workday, little Leonik would slyly and silently use his head to burrow a route around the shoulders of the other children to stand by our knees, and then reach up wordlessly to hold one of our hands.

Sunny Hill was the neighborhood of our driver, Beemie (an Anglicization he permitted us for his given name, Xzuilbim). We grew intensely close to Beemie and his family. But it wasn't until we spent an evening

"VESSA, WHAT WOULD  
YOU SAY TO THE CHILDREN  
OF AMERICA?" VESSA'S  
GRACEFUL YOUNG FACE  
GREW SUDDENLY GRAVE.

at their apartment that they told us, almost casually, that they had spent the war in a refugee camp. The Serbs had thrown Beemie's mother and father out of their jobs at Prishtina State Radio ten years before. Beemie had essentially supported his family—mother, father, grandmother and sister—from the time he was fourteen, driving and delivering, because Albanians could not attend state schools.

Beemie grew especially close to Leo, who sat beside him each day in the car. Beemie began to talk and joke like Leo, he even began to walk with a Peruvian swagger. For a man like Beemie who had shoudered so much for so long, the del Aguila admixture of technical mastery and inspired looniness was a sign of life's lovelier possibilities. When Leo encounters something appealing—a radiant sky, a delicious dessert, or a striking woman—he often registers his appreciation by loudly enthusing, "Oh, yum!" One day in the town of Prizren, our car passed a trio of attractive young women, and Peter and I heard a Peruvian-accented duet chiming in from the front seat. "Oh, yum!"

"Ohmigod," said Peter. "They're multiplying."

As our time in Kosovo wound down, Beemie became anxious about his future—jobs are scarce in Prishtina. But there was something more. Once, Beemie joined me in tramping up six flights of stairs to find a man we wanted to interview.

"I'll miss you, Peter, Leo," he said as we stopped to breathe between floors.

"We'll miss you, too."

"You know," said Beemie, "driving around, going places, it's fun." I thought about places to which we had driven—mass grave sites, shattered cities, mined and maimed fields. They were scarcely fun. But the chance to look a small part of history in the face, to feel that your own life can count for something small amid the madness, is part of the satisfaction of the work that Beemie so ably helped us to do.

We were able to speak about Beemie's many fine qualities to officials at the World Food Program, who hired him just as we were set to leave Kosovo. In fact, Beemie could not work with us on our last full day in the province: he had to drive around the woman who heads the World Food Program in Prishtina. When Beemie greeted us in his family's apartment on that last night, he was, well, beaming.

"The car they give me to drive?" he

said. "Four wheel drive. Air-conditioned. CD player."

He paused for dramatic effect. "And my new boss? She looks like Sharon Stone." Our last night with Beemie's family was both jolly and poignant. On our way into their apartment, we had stopped to say goodbye to a gaggle of Sunny Hill kids that included Vessa. Leo was carrying a recorder, and asked, "Vessa, what would you say to the children of America?" Vessa's graceful young face grew suddenly grave. "I would tell them," she said sagaciously, "just to enjoy their freedom."

Sunny Hill had not had water or electricity all day. But Beemie's mother had somehow managed to make pizza. After dinner, we sat in their front room, sipped Balkan tea and an old bottle of Serbian liqueur, while making a game of looking up words in an Albanian-English dictionary, to which Leo would add the Spanish translation with a flourish. We laughed so hard, the tears of our sorrow melted in to our laughter. When Beemie said goodbye, we took turns hugging him hard. When he came to Leo, Beemie began to cry and buried his head like a small boy into Leo's shoulder, thanking him for what Milos Kundera so rightly called the gift of laughter and forgetting. I'm not sure that most of the youngsters in Sunny Hill will remember much of the strangers who moved in for a month. I know those strangers carry their smiles and laughs around like keepsakes in our minds and hearts. ■



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Musical Theatre  
from Broadway to the  
London West End.

With your host Herman Edel

Saturdays 5:30–7:00 pm on JPR's  
**CLASSICS & NEWS SERVICE**



E C H O E S

Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

WEEKNIGHTS · 8 PM–10 PM

*Rhythm & News*



# PROGRAM GUIDE

*At a Glance*

## Specials this month

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

### News & Information Service

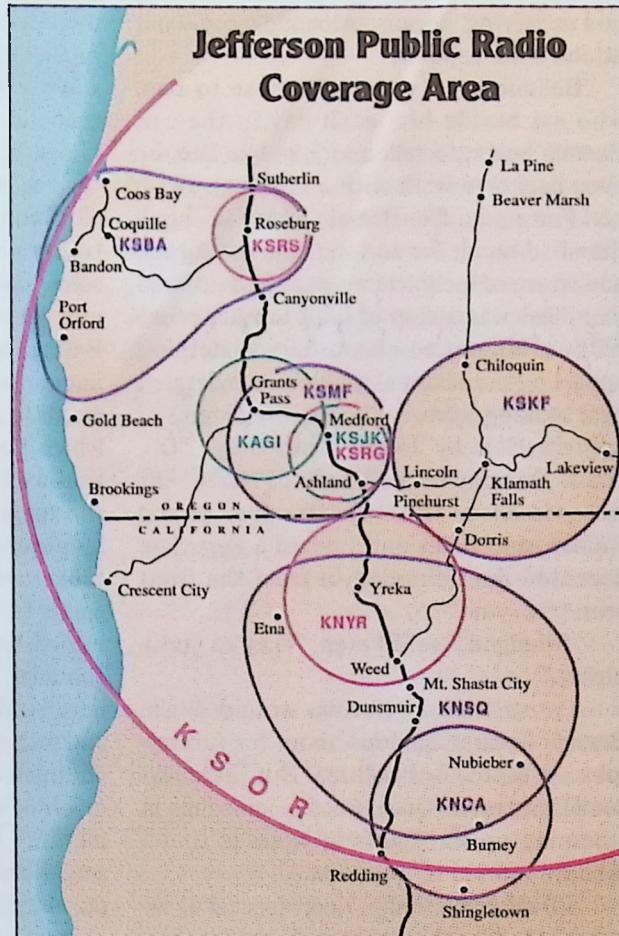
KSJK / KAGI

November means important elections, and Jefferson Public Radio will offer special election coverage for the region. The coverage will be carried on both the Classics & News Service and the News & Information Service. Join us election night, Tuesday, November 2 for returns and analysis hosted by Jeff Golden. Special guests include commentator Russell Sadler, former US Congressional Representative Les AuCoin and others. From 8-9pm on Classics & News, and 8-10pm on News & Information.

### News & Information Service

KSJK / KAGI

This month the News & Information Service welcomes an informative and entertaining new program to the weekend schedule. *Beyond Computers* is a one-hour program on technology and society hosted by Maureen Taylor. Taylor describes the program as one which looks beyond the hardware and software of computers and instead discusses their impact, how the technologies change and improve lives, and how they help us think and interact differently. Listen for *Beyond Computers* with Maureen Taylor Saturdays at 9am and again Sundays at 10am on the News & Information Service.



## Volunteer Profile: Karen Doolen



Karen Doolen, a third-generation Montanan, relocated from Billings to Medford when her husband Bob became Sr. Vice President/CFO of Asante Health System in 1995. For the Doolens, NPR is a friend that moves with them. Karen is happy to have the time to lend a hand to JPR in serving the region. She has been a valuable volunteer in the development department, lending her years of experience in nonprofit organizations to JPR's fundraising and marketing efforts. She says it's fun working with a good staff and group of volunteers.

Karen also serves on the board of the Children's Advocacy Center, which provides services to abused children. Interstate 5 has become very familiar to Karen as she frequently travels to Corvallis and Seattle to help family members. She enjoys reading, the many cultural activities of the area and the Rogue Valley in general. Click and Clack on *Car Talk* are an important part of her weekly entertainment.

## KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Camas Valley 88.7	Marsh 89.1
Canyonville 91.9	Lincoln 88.7
Cave Junction 89.5	Mt. Shasta, McCloud,
Chiloquin 91.7	Dunsmuir 91.3
Coquille 88.1	Merrill, Malin,
Coos Bay 89.1	Tulelake 91.9
Crescent City 91.7	Port Orford 90.5
Etna/Ft. Jones 91.1	Parts of Port Orford,
Gasquet 89.1	Coquille 91.9
Gold Beach 91.5	Redding 90.9
Grants Pass 88.9	Sutherlin, Glide TBA
Happy Camp 91.9	Weed 89.5

# CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator  
ASHLAND communities listed on previous page

KSRS 91.5 FM KNYR 91.3 FM KSRG 88.3 FM  
ROSEBURG YREKA ASHLAND

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am JPR Saturday Morning Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm Siskiyou Music Hall	11:00am Siskiyou Music Hall
4:00pm All Things Considered		4:00pm All Things Considered	2:00pm Indianapolis on the Air
		5:00pm Common Ground	3:00pm Car Talk
		5:30pm On With the Show	4:00pm All Things Considered
		7:00pm State Farm Music Hall	5:00pm To the Best of Our Knowledge
			7:00pm State Farm Music Hall

## Rhythm & News

KSMF 89.1 FM KSBA 88.5 FM KSKF 90.9 FM KNCA 89.7 FM KNSQ 88.1 FM  
ASHLAND COOS BAY KLAMATH FALLS BURNEY/REDDING MT. SHASTA  
CAVE JCT. 90.9 FM PORT ORFORD 89.3 FM ROSEBURG 91.9 FM YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	9:00am Open Air	6:00am Weekend Edition	6:00am Weekend Edition
9:00am All Things Considered	3:00pm All Things Considered	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
5:30pm Jefferson Daily	6:00pm World Café	<b>N. CALIFORNIA STATIONS ONLY:</b>	10:00am Jazz Sunday
8:00pm Echoes	10:00pm Jazz	10:30am California Report	2:00pm Le Show
		11:00am Car Talk	3:00pm Confessin' the Blues
		12:00pm West Coast Live	4:00pm New Dimensions
		2:00pm Afropop Worldwide	5:00pm All Things Considered
		3:00pm World Beat Show	6:00pm Folk Show
		5:00pm All Things Considered	9:00pm Thistle & Shamrock
		6:00pm American Rhythm	10:00pm Music from the Hearts of Space
		8:00pm Grateful Dead Hour	11:00pm Possible Musics
		9:00pm The Retro Lounge	
		10:00pm Blues Show	

## News & Information

KSJK AM 1230 KAGI AM 930  
TALENT GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am BBC World Service	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show	10:00pm BBC World Service	7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden		8:00am Sound Money	10:00am Beyond Computers
10:00am Public Interest		9:00am Beyond Computers	11:00am Sound Money
11:00am Talk of the Nation		10:00am West Coast Live	12:00pm A Prairie Home Companion with Garrison Keillor
1:00pm Monday: Talk of the Town		12:00pm Whad'Ya Know	2:00pm This American Life
Tuesday: Healing Arts		2:00pm This American Life	3:00pm To be announced
Wednesday: Real Computing		3:00pm A Prairie Home Companion with Garrison Keillor	4:00pm Zorba Paster on Your Health
Thursday: Word for the Wise and Me & Mario		5:00pm Talk of the Town	5:00pm Sunday Rounds
Friday: Latino USA		5:30pm Healing Arts	7:00pm People's Pharmacy
1:30pm Pacifica News		6:00pm New Dimensions	8:00pm The Parent's Journal
2:00pm The World		7:00pm Fresh Air Weekend	9:00pm BBC World Service
3:00pm Fresh Air with Terry Gross		8:00pm Tech Nation	
4:00pm The Connection		9:00pm BBC World Service	
6:00pm Fresh Air (repeat of 3pm broadcast)			
7:00pm As It Happens			

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KSRG 88.3 FM

ASHLAND

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

### JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

### First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm  
NPR News

12:06-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworth and Brandi Parisi.

## SATURDAYS

6:00-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

### First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

### JPR Saturday Morning Opera

Join host Don Matthews for great opera recordings from the library of Jefferson Public Radio.

2:00-4:00pm

### Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

### Common Ground

5:30-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00-10:00am

### Millennium of Music

Robert Aubrey Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

### Indianapolis on the Air

3:00-4:00pm

### CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworth.

# JEFFNET

the community-based internet service of the jefferson public radio listeners guild

**J**EFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.



### 3 WAYS TO LEARN MORE

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Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

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Call us at (541) 552-6301, weekdays from 8am to 5pm

**③**

Visit us on the World Wide Web at <http://www.jeffnet.org>

**in jackson & douglas counties dial locally . . . connect globally**

## FEATURED WORKS

\* indicates November birthday

Nov 1 M Schubert: Piano Sonata in A, D.664  
 Nov 2 T Dittersdorf\*: Concerto for Harp, 2 oboes, 2 horns and strings  
 Nov 3 W Hummel: Piano Trio in Eb, Op. 96  
 Nov 4 T R. Strauss: *Don Juan*  
 Nov 5 F Rózsa: Duo for Violin and piano, Op. 7  
 Nov 8 M Bax\*: Sonatina for Flute and harp  
 Nov 9 T Beethoven: Grosse Fuge in Bb, Op. 133  
 Nov 10 W Couperin\*: Sonata *La Sultane*  
 Nov 11 T Hovhaness: *Mysterious Mountain*  
 Nov 12 F Borodin\*: Overture and Polovtsian Dances from *Prince Igor*  
 Nov 15 M Paganini: Sonata #7 for Violin and guitar  
 Nov 16 T Hill\*: *The Last Hunter*  
 Nov 17 W Tchaikovsky: *Francesca da Rimini*  
 Nov 18 T Weber: Piano Sonata #3 in D minor  
 Nov 19 F Haydn: Symphony #24 in D  
 Nov 22 M WF Bach\*: Overture in G minor  
 Nov 23 T De Falla\*: *Homenajes*  
 Nov 24 W Mozart: Violin Sonata in F, K. 377  
 Nov 25 T Kern: *Mark Twain: Portrait for Orchestra*  
 Nov 26 F Mendelssohn: Violin Concerto in D minor  
 Nov 29 M Donizetti\*: Concertino for Violin, cello and orchestra  
 Nov 30 T Förster\*: Oboe Concerto in C minor

### Siskiyou Music Hall

Nov 1 M Beethoven: Symphony No. 3 "Eroica"  
 Nov 2 T Shostakovich: Symphony No. 5 in D minor Op. 47  
 Nov 3 W Spohr: Violin Concerto # 1 in A Major  
 Nov 4 T Raff: Symphony No. 3 in F Major  
 Nov 5 F Mozart: Sinfonia Concertante in E flat Major  
 Nov 8 M Tchaikovsky: Symphony No. 4 Op. 36  
 Nov 9 T Dvorak: Piano Quintet in A Major Op. 81  
 Nov 10 W Mendelssohn: Symphony No. 5 in D Major "Reformation"  
 Nov 11 T Brahms: Piano Concerto No. 2 Op. 83  
 Nov 12 F Prokofiev: Symphony No. 5 Op. 100  
 Nov 15 M Grieg: Piano Concerto in A minor Op. 16  
 Nov 16 T Berlioz: *Symphonie Fantastique*  
 Nov 17 W Beethoven: Violin Sonata No. 9 in A Major  
 Nov 18 T Paderewski\*: *Miscellanea* Op. 16  
 Nov 19 F Hartmann: Selections from *The Valkyrie* Op. 62  
 Nov 22 M Rodrigo\*: *Concierto de Aranjuez*  
 Nov 23 T Goldmark: *Rustic Wedding Symphony* Op. 26  
 Nov 24 W Glazunov: *Suite Caracteristique*  
 Nov 25 T Alfvén: Symphony No. 3 in E Major Op. 23  
 Nov 26 F Bruch: Serenade for Violin & Orchestra Op. 75  
 Nov 29 M Vieuxtemps: Violin Concerto No. 3 in A Major  
 Nov 30 T Alkan\*: Grand Sonata Op. 33 "The Four Ages"

## HIGHLIGHTS

### JPR Saturday Morning Opera

Nov 6 La *Sonnambula* by Bellini  
 Maria Callas, Cesare Valletti, Giuseppe Modesti, Eugenia Ratti, Gabriella Carturan, Pierluigi Latinucci, Giuseppe Nessi, Orchestra and Chorus of La Scala Opera House, Leonard Bernstein, conductor.

### Nov 13 The Tender Land by Copland

Elisabeth Comeaux, Janis Hardy, Maria Jette, LeRoy Lehr, Dan Dressen, James Bohn, Vern Sutton, Agnes Smuda, Merle Fristad, Sue Herber, The Chorus and Orchestra of The Plymouth Music Series, Philip Brunelle, conductor.

### Nov 20 Der Stein der Weisen by Mozart, Henneberg, Schack, Gerl and Schikaneder

Kurt Streit, Alan Ewing, Chris Pedro Trakas, Paul Austin Kelly, Judith Lovat, Kevin Deas, Jane Giering-De Haan, Sharon Baker, Boston Baroque, Martin Pearlman, conductor.

### Nov 27 Hansel & Gretel and Amahl and The Night Visitors

#### Hansel & Gretel by Humperdinck

Anna Moffo, Helen Donath, Charlotte Berthold, Dietrich Fischer-Dieskau, Christa Ludwig, Arleen Auger, Lucia Popp, Boys Choir of Tölz, Bavarian Radio Orchestra, Kurt Eichhorn, conductor.

#### Amahl and The Night Visitors by Menotti

Kurt Yaghjian, Martha King, John McCollum, Richard Cross, Willis Patterson, Julian Patrick, Orchestra and Chorus of the NBC Opera Company, Herbert Grossman, conductor.

### Saint Paul Sunday

#### Nov 7 The Ames Piano Quartet

Frank Bridge: Fantasy; Walter Piston: Quartet-II. Adagio sostenuto; Joseph Suk: Quartet for piano and strings in A minor, Op. 1-I. Allegro appassionato; II. Adagio; III. allegro con fuoco.

#### Nov 14 Mark O'Connor, violin

All works and performance by Mark O'Connor. Cricket Dance, Caprice #4 in D, Improvisation; Fancy Stops and Goes; Flailing; Midnight in the Water/Bonaparte's Retreat; Folios the Scout; Appalachia Waltz; Star Spangled Banner/Amazing Grace.

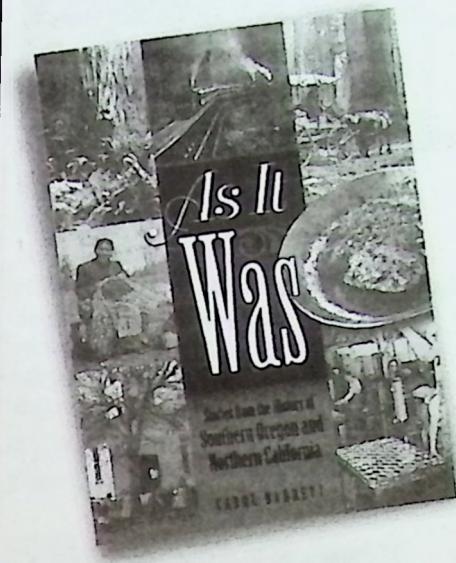
#### Nov 21 Eugenia Zukerman and the Shanghai String Quartet

Zhou Long: The Old Fisherman from "Poems of Tang"; Mozart: Flute Quartet in D, K. 285; Amy Beach: Theme and Variations, Op. 80.

#### Nov 28 Lars Vogt, piano

Beethoven: Bagatelles, Op. 126-I. G Major; II. g minor; Sonata #23 in F minor, Op. 57, "Appassionata"; Tatjana Komarova: Theme and Variations.

## As Heard on the Radio!



**As It Was: Stories from the History of Southern Oregon and Northern California**

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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## URL Directory

American Red Cross / Rogue Valley Chapter  
<http://www.jeffnet.org/redcross>

Ashland YMCA  
<http://www.ashlandymca.org>

BandWorld Magazine  
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company  
<http://www.bloomingbulb.com>

Blue Feather Products  
<http://www.blue-feather.com>

Chateaulin  
<http://www.chateaulin.com>

City of Medford  
<http://www.ci.medford.or.us>

Computer Assistance  
[http://www.jeffnet.org/computerassistance/compasst.](http://www.jeffnet.org/computerassistance/compasst)

Gene Forum  
<http://www.geneforum.org>

Jefferson Public Radio  
<http://www.jeffnet.org>

JEFFNET  
<http://www.jeffnet.org>

The Oregon Cabaret Theatre  
<http://www.oregoncabaret.com>

Tame Web  
<http://www.tameweb.com>

Rogue Valley Symphony  
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit  
<http://www.sowac.org>

White Cloud Press  
<http://www.whitecloudpress.org>

## PROGRAM GUIDE

# Rhythm & News Service

KSMF 89.1 FM  
 ASHLAND  
 CAVE JCT. 90.9 FM

KSBA 88.5 FM  
 COOS BAY  
 PORT ORFORD 89.3 FM  
 ROSEBURG 91.9 FM

KSKF 90.9 FM  
 KLAMATH FALLS

KNCA 89.7 FM  
 BURNEY/REDDING

KNSQ 88.1 FM  
 MT. SHASTA

### MONDAY-FRIDAY

#### 5:00-9:00am **Morning Edition**

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55.

#### 9:00am-3:00pm **Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

#### 3:00-5:30pm **All Things Considered**

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

#### 5:30-6:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

#### 6:00-8:00pm **The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

#### 8:00-10:00pm **Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

#### 10:00pm-2:00am **Jazz**

### SATURDAYS

#### 6:00-10:00am **Weekend Edition**

The latest national and international news from NPR.

#### 10:00-11:00am **Living on Earth**

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

### NORTHERN CALIFORNIA ONLY:

#### 10:30 am **California Report**

A weekly survey of California news, produced by KQED, San Francisco.

#### 11:00-Noon **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

#### Noon-2:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

#### 2:00-3:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

#### 3:00-5:00pm **The World Beat Show**

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

#### 5:00-6:00pm **All Things Considered**

The latest national and international news from NPR.

#### 6:00-8:00pm **American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

#### 8:00-9:00pm **The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

#### 9:00-10:00pm **The Retro Lounge**

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

#### 10:00pm-2:00am **The Blues Show**

Hosted by Jason Brumitt.

### SUNDAYS

#### 6:00-9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

#### 9:00-10:00am **Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

#### 10:00am-2:00pm **Jazz Sunday**

Contemporary jazz. Hosted by George Ewart.

**2:00-3:00pm  
Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

**3:00-4:00pm  
Confessin' the Blues**

Peter Gaulke focuses on the rich legacy of recorded American blues.

**4:00-5:00pm  
New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

**5:00-6:00pm  
All Things Considered**

The latest national and international news from NPR.

**6:00-9:00pm  
The Folk Show**

Frances Oyung and Keri Green bring you the best in contemporary folk music.

**9:00-10:00pm  
The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

**10:00-11:00pm  
Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

**11:00pm-2:00am  
Possible Musics**

Space music and new age music in an interesting soundscape.

**HIGHLIGHTS**

**Marian McPartland's Piano Jazz**

**Nov 7 Rachel Z**

Pianist and composer Rachel Z is a woman of energy and determination. Influenced by Miles Davis, she was a member of the popular jazz fusion band Steps Ahead for over a decade. She arranged an album for Wayne Shorter and toured with his band. On her own, she has celebrated the artistic contributions of women and ventured into smooth jazz.

**Nov 14 Andy Bey**

Andy Bey blends his smooth, melodic piano style perfectly with his rich baritone. A prodigy at age 3, Bey led his own trio as a teenager. He gained a reputation as a vocalist with Horace Silver in the 1970s before drifting into years of obscurity. Bey joins McPartland to discuss his return to the heights of critical acclaim since the release of two recent CDs.

**Nov 21 Dave Brubeck**

In this encore broadcast from 1997, the legendary Dave Brubeck joins Marian for a *Piano Jazz* recorded before a live audience at Borders Books & Music in Washington, DC. Here two of the finest pianists in the world perform some of the best jazz—the music of Dave Brubeck. Brubeck premieres a new composition, "Marian McPartland," dedicated of course to our gracious host.

**Nov 28 Barbara Lea**

Vocalist Barbara Lea joins McPartland for a special *Piano Jazz* tribute to songwriter Hoagy Carmichael. A widely respected and admired interpreter of classic American popular song, Lea's career as a vocalist stems from the 1940s. She is the conservator of Carmichael's repertoire, and she brings her consummate skill to interpret a wide variety of selections, from Lazybones to Star Dust.

**New Dimensions**

- Nov 7 Truth is a Pathless Land: A Dialogue With Krishnamurti
- Nov 14 Turning Crises Into Wisdom with Elizabeth Sahtouris
- Nov 21 The Art Of Eating with Deborah Kesten
- Nov 28 Igniting Your Soul Life with Gary Zukav

**Confessin' the Blues**

- Nov 7 The Words of Odetta
- Nov 14 Roy Clark & Gatemouth Brown - Makin' Music
- Nov 21 Living Chicago Blues Series
- Nov 28 "One" Lone Blues

**Thistle and Shamrock**

- Nov 7 Celtic Ragas
- Archaeological research tells us that wanderings of ancient Celtic tribes extended throughout Europe, and even into Asia. Now their descendants are mostly concentrated on Europe's westernmost shores, and in North America. We reunite them with their ancient eastern roots, making connections to Celtic, eastern European, and Asian music.

**Nov 14 Singing Irish Stories**

Sit back and enjoy some of Ireland's finest singers, who'll lead you through sad, heroic, and romantic tales set to music. Maighread Ni Dhomhnaill (pronounced "MY-rud Nee Donnell"), Andy Irvine, Maire Brennan (pronounced "Moya"), and Mairead Ni Mhaonaigh (pronounced "Mir-AID Nee Weeny") of Altan are all part of this week's playlist.

**Nov 21 The Fate O'Charlie**

This week offers songs from the days of the Jacobite Risings in 18th Century Scotland, with Capercaillie, Andy M. Stewart, The Whistlebinkies, and Connie Dover.

**Nov 28 Back At You**

We give thanks for American music this week, as Celtic performers sing blues, swing Cajun, and strum old time music. Maura O'Connell, Sharon Shannon, Eileen Ivers, and Davy Spillane are just some of the popular artists who share in the sound of this week's program.

A "Heart Healthy" recipe  
from

**Zorba Paster  
ON YOUR HEALTH**

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

**SPINACH ENCHILADAS**

(serves 4-6)

- 2 cups reduced-sodium vegetable broth
- 2 tbsp cornstarch
- 1 cup canned green chili peppers, chopped
- 2 tbsp water
- 1 1/4 lbs fresh spinach, coarsely chopped
- 2 tomatoes, peeled and diced
- 1/2 cup reduced-fat monterey jack cheese, shredded
- 2 tbsp scallions, finely chopped
- 8 corn tortillas (6" diameter)
- 2 garlic cloves, minced
- vegetable cooking spray

Preheat oven to 400 degrees. Coat a 9" x 13" no-stick baking dish with vegetable cooking spray and set aside. In a medium saucepan, combine broth, peppers, tomatoes, scallions and garlic. Bring to boil over high heat. Reduce heat to medium and simmer for 15 minutes. In glass measuring cup, whisk together cornstarch and water. Add to tomato mixture. Cook and stir until thickened. Remove from heat. While sauce is cooking, place spinach in large saucepan with about 2 tablespoons water. Cover and steam over medium heat for 2 to 4 minutes or until spinach is wilted. Divide spinach and Monterey Jack evenly among the tortillas. Roll up to enclose filling.

Place enchiladas, seam side down, in a single layer in prepared baking dish. Top with tomato mixture. Bake for 10 minutes, or until filling is hot.

**Nutritional Analysis**

- Calories 10% (208 cal)
- Protein 27% (13.7 g)
- Carbohydrate 8% (29 g)
- Total Fat 6% (4.8 g)
- Saturated Fat 7% (1.66 g)
- Calories from Protein: 25%; Carbohydrate: 54%; Fat: 20%

## Jefferson Public Radio

### E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

#### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/prr.html](http://www.jeffnet.org/Control_Center/prr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

#### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

#### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

#### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

#### Suggestion Box

e-mail: [jeffpr@jeffnet.org](mailto:jeffpr@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

## PROGRAM GUIDE

# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

#### MONDAY-FRIDAY

5:00-7:00am

#### BBC World Service

News and features from the British Broadcasting Service.

7am-8am

#### The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

#### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

#### Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

#### Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00 PM - 1:30 PM

#### MONDAY

#### Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues--and more.

TUESDAY

#### Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

#### Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

#### Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics--our language, in this two-minute glimpse into the intriguing world of words.

FRIDAY

#### Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

SATURDAYS

#### Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

#### Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

#### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

#### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

#### The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

#### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

#### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

#### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

#### BBC World Service

SATURDAYS

6:00am-7:00am

#### BBC Newshour

7:00am-8:00am

#### Weekly Edition

8:00am-9:00am

#### Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

#### Beyond Computers

10:00am-12:00pm

#### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

#### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

#### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

### Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

### The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm  
**New Dimensions**

7:00pm-8:00pm  
**Fresh Air Weekend**

8:00pm-9:00pm  
**Tech Nation**

9:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

**SUNDAYS**

6:00am-8:00am  
**BBC World Service**

8:00-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm  
**Beyond Computers**

11:00am-12:00pm  
**Sound Money**

Repeat of Saturday broadcast.

12:00-2:00pm

### A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm  
**This American Life**

3:00pm-4:00pm

### To be announced

4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm  
**Sunday Rounds**

Award winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm  
**People's Pharmacy**

8:00pm-9:00pm

### The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877) 677-8398

<http://www.npr.org/>

### ALL THINGS CONSIDERED

atc@npr.org

<http://www.npr.org/programs/atc>

### CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

### DIANE REHM SHOW

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

### FRESH AIR

Tapes, transcripts 1-888-677-6397

[freshair@whyy.org](mailto:freshair@whyy.org)

<http://whyy.org/freshair/>

### LATINO USA

(512) 471-1817

<http://www.latinousa.org/>

### LIVING ON EARTH

1-800-218-9988

loe@npr.org

<http://www.loe.org/>

### MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

pj@scvtv.org

<http://www.scern.org/pj/>

### MORNING EDITION

Listener line: (202) 842-5044

[morning@npr.org](mailto:morning@npr.org)

<http://www.npr.org/programs/morning/>

### PUBLIC INTEREST

pi@wamu.org

<http://www.wamu.org/pi/>

### TALK OF THE NATION

totn@npr.org

<http://www.npr.org/programs/totn/>

### TALK OF THE NATION

SCIENCE FRIDAY

scifri@npr.org

<http://www.npr.org/programs/scifri/>

### THISTLE & SHAMROCK

<http://www.npr.org/programs/thistle/>

### WEEKEND ALL THINGS

CONSIDERED

watc@npr.org

<http://www.npr.org/programs/watc/>

### WEEKEND EDITION SATURDAY

wesat@npr.org

<http://www.npr.org/programs/wesat/>

### WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

<http://www.npr.org/programs/wesun/>

### WEEKLY EDITION

weed@npr.org

puzzle@npr.org

<http://www.npr.org/programs/weed/>

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,  
Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

### A PRAIRIE HOME COMPANION

phc@mpr.org

<http://phc.mpr.org/>

### AFROPOLY WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

### AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

### BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

### THE CONNECTION

[connection@wbur.bu.edu](mailto:connection@wbur.bu.edu)

[http://www.wbur.org/connection\\_00.html](http://www.wbur.org/connection_00.html)

### ECHOES

(215) 458-1110

[echoes@echoes.org](mailto:echoes@echoes.org)

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://echodisc.com)

### ST. PAUL SUNDAY

<http://sunday.mpr.org/>

### SOUND MONEY

[money@mpr.org](mailto:money@mpr.org)

<http://money.mpr.org/>

### THE WORLD

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)

<http://www.theworld.org/>

### THIS AMERICAN LIFE

312-832-3380

[radio@well.com](http://radio.well.com)

<http://www.kcrw.org/c/tamlife/index.html>

### TO THE BEST OF OUR KNOWLEDGE

[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)

<http://www.wpr.org/book/>

### WHAD'YA KNOW?

1-800-942-5669

[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)

<http://www.notmuch.com/>

### WORLD CAFE

[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

### WRITER'S ALMANAC

<http://almanac.mpr.org/>

### ZORBA PASTER ON YOUR HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

### INDEPENDENT PRODUCERS

### EARTH & SKY

P.O. Box 2203, Austin, TX 78768  
(512) 477-4441 -

[people@earthsky.com](mailto:people@earthsky.com)

### GRATEFUL DEAD HOUR

Truth & Fun, Inc.  
484 Lake Park Ave., #102  
Oakland, CA 94610  
[tnf@well.com](mailto:tnf@well.com)  
<http://www.trufun.com/gdhour.html>

### MUSIC FROM THE HEARTS OF SPACE

PO Box 31321,  
San Francisco CA 94131  
(415) 242-8888 - [info@hos.com](mailto:info@hos.com)  
<http://www.hos.com/>

### MILLENNIUM OF MUSIC

WETA-FM  
PO Box 2626,  
Washington DC 20006  
NEW DIMENSIONS RADIO  
PO Box 569,  
Ukiah CA 95482  
(707) 468-9830  
1-800-935-8273  
[css@pacific.net](mailto:css@pacific.net)  
<http://www.newdimensions.org/>

### PACIFICA NEWS NETWORK

1-818-506-1077  
[ppspacific@pacifica.org](mailto:ppspacific@pacifica.org)  
<http://www.pacifica.org/programs/pnn/index.html>

### THE PARENTS JOURNAL

[information@parentsjournal.com](mailto:information@parentsjournal.com)  
<http://www.parentsjournal.com/>

### REAL COMPUTING

[jdalrymple@aol.com](mailto:jdalrymple@aol.com)  
<http://www.realcomputing.com/>

### SUNDAY ROUNDS

[crn@clark.net](mailto:crn@clark.net)  
<http://www.clark.net/pub/crn/>

### WEST COAST LIVE

915 Cole St., Suite 124  
San Francisco CA 94117  
(415) 664-9500  
<http://www.wcl.org>

# Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

## REGIONAL

**Black, Chapman, Webber & Stevens**  
Attorneys serving Medford, Grants Pass, Klamath Falls, Brookings and Yreka  
930 W. 8th St. • Medford • 772-9850  
**Funeral Alternatives**  
Medford, Grants Pass, Redding  
541-770-6505  
**Klamath First Federal**  
with 33 Southern Oregon locations  
541-882-3444  
**Marie Callender's Restaurant & Bakery**  
Redding, Chico, Eureka, Medford  
(530) 222-1311  
**Napa Auto Parts**  
Serving Shasta & Siskiyou Counties  
**SAIF Corporation**  
(541) 770-5815 • 800-285-8550  
**State Farm Insurance Agents**  
serving Southern Oregon  
Laurie Birby, Bill Cobb, Bill Dorris,  
Kelley Janzen, Judi Johnson, Nancy Leonard,  
Ray Prather, Debbie Thompson, David Wise,  
Rory Wold, John Yapple  
**Subway Sandwiches**  
Ashland, Medford, White City  
& Klamath Falls

## ROGUE VALLEY

**About Family Travel**  
424 Bridge St. • Ashland • 1-800-826-7165  
**The Arborist**  
1257 Siskiyou, #224 • Ashland • 482-8371  
**Asante Health System**  
2825 E. Barnet • Medford • 608-5800  
**Ashland Community Food Store**  
237 N. First Street • Ashland • 482-2237  
**Ashland Community Land Trust**  
PO Box 3027 • Ashland • 774-4320  
**Ashland Homes Real Estate**  
150 E. Main • Ashland • 482-0044  
**Ashland Medical Clinic**  
472 Scenic Dr. • Ashland • 482-8282  
**Ashland Paint & Decorating Center**  
1618 Ashland St. • Ashland • 482-4002  
**Ashland Wine Cellar**  
38 Lithia Way • Ashland • 488-2111  
**Bento Express**  
3 Granite Street • Ashland • 488-3582  
**The Black Sheep**  
51 N. Main • Ashland  
**The Breadboard Restaurant**  
744 N. Main • Ashland • 488-0295  
**Brothers Restaurant & Delicatessen**  
95 N. Main • Ashland • 482-9671  
**Bug A Boo Children's Wear**  
Plaza Mall next to Nimbus • 482-4881  
Joseph Ballock, DDS  
1150 Crater Lake Ave., Suite F  
Medford • 734-5225  
**The Car Lady**  
38 West 8th • Medford 734-7221  
**Cardiology Consultants**  
520 Medical Center Drive, #100 • Medford  
608-5600  
**Caregiver Services, Inc.**  
Central Point • 665-CARE • 665-2273  
**William Carter, ATTORNEY AT LAW**  
900 W. 8th • Medford • 773-8471  
**Catalina Physical Therapy**  
993 Siskiyou Blvd. Ste 1 • Ashland  
488-2728  
**Chata Restaurant**  
1212 S. Pacific Hwy. • Talent • 535-8949  
**The Clearinghouse**  
63 Bush Street • Ashland • 488-0328  
**Douglas Col, CERTIFIED ROLFER**  
349 E. Main #3 • Ashland • 488-2855  
**Colwell Chiropractic Office**  
Ashland • 482-2904  
**Complementary Medicine Associates**  
987 Siskiyou Blvd. • Ashland • 482-0342  
**Country Willows Bed & Breakfast**  
1313 Clay St. • Ashland • 488-1590  
**Crystal Fresh Bottled Water**  
106 NW "F" St. • Grants Pass • 779-7827  
**Diamond Showcase**  
Biddle & McAndrews • Medford • 772-3766

**Earthly Goods**  
142 E. Main St. • Ashland • 488-8080  
**Ecclectix Gallery**  
135 South Third St. Jacksonville 899-1854  
Ed's Tire Factory  
2390 N. Pacific Hwy • Medford • 779-3421  
**Family Practice Group II**  
2900 Doctors Park Dr. • Medford • 608-4091  
**Shelly Forest Hair Design**  
2101 Ashland Mine Rd. • Ashland • 482-8561  
**The Framery**  
270 East Main St. • Ashland • 482-1983  
**Furniture Depot**  
500 A Street • Ashland • 482-9663  
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# LIVING LIGHTLY

Brent Thompson

## Reevaluating Environmental Priorities

The environmental or land use organizations many of us are involved with or donate money to are likely wasting money. That is because collectively we aren't dealing with the underlying problem which caused any given group's formation in the first place.

Environmental and land preservation groups are filled with committed, well-intentioned, and well-educated souls. But our memberships, boards of directors and managers act like people who might mop up water streaming from a large water valve that floods a beautiful, historic building. Initially we moppers are unorganized, but we work diligently knowing that it is a good thing to mop up the floodwaters because of the damage water does to a building. We have full belief in our cause.

After a time we moppers begin to organize; we collaborate and communicate; we talk about how unfortunate it is to have the flooding and the dire consequences if we don't do something. We begin to tell others about the problem of the flooding. We begin seeking funds for more absorbent mops, bigger mops, and better mops; we recruit more volunteer moppers.

But the flow of water continues, the flooding continues, and the damages increase. We moppers expand our efforts, coming up with even better techniques at fundraising to mitigate the damages from the flood. We get money for sand bags so the flood wouldn't spread. We use funds to research ways to get rid of water faster and more efficiently. We invest in pumps and the means to preserve the wet portions of the structure. We hire staff because favorable publicity makes fundraising easier. Our

equipment and our operations become more sophisticated.

We moppers show the great spirit of human endeavor, but no sooner do we protect one area of the building than a new section becomes threatened because the water continues flowing. Often we moppers fail in our efforts to stop permanent damage from the flooding. Then we mourn the losses and talk of restoration.

Time passes—and while we can cite some successes, we often have to admit to failures, but our leaders vow to redouble efforts.

The absurdity of our collective effort is that we make no attempt to turn off the water valve which was the source of the problem in the first place.

So it is with Headwaters, The Sierra Club, 1000 Friends of Oregon, The Trust for Public Land, The Nature Conservancy, and a multitude of other environmental groups. These groups are filled with well-intentioned, well-educated, well-organized "moppers" who by ignoring the rapid population growth of the United States focus only on the symptoms but not the underlying cause of any given environmental problem. The "valve" remains ignored and untouched.

Thus, because environmental groups won't make stopping U.S. population growth a priority, we don't deal with the original source of U.S. environmental problems. We may have some transitory success, but over time we will fail in our missions.

And while we acquiesce to population growth, we waste both time and money. At the same time we have literature incorporating the word "sustainable" which thrusts us into the oxymoronic, contradictory, and impossible position of favoring sustainabil-

ity while acquiescing to the addition of 25 million Americans each decade, or 250 million more in a century.

With friends such as ourselves, open spaces, forests, endangered species and wildlife in general don't need enemies. That which we profess to want to preserve will be increasingly threatened in the face of more habitat-destroying sprawl and increased impact from millions of additional heavy consuming Americans.

Unfortunately many of us argue that additional people are not the problem. We say we just need better laws or standards which can be translated as meaning we need better "mops."

True enough, we may need to continue to pass more laws, and we may need to give up ever more freedoms to save a few things, but would we have ever needed so many laws to protect the environment in the U.S. if the population were just 10 million people, or one hundred million? And how many more laws will we need when we have five hundred million Americans?

Perhaps we in the environmental and land use movement will someday deal with growth rather than continuing to avoid the "valve," but in the meantime we waste time and money by running organizations fighting symptoms not causes. IN

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Brent Thompson is a former Ashland City Counselor and former President of the Southern Oregon Land Conservancy and the Jackson County Citizens League.

## ROGUE VALLEY

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.  
November 15 is the deadline for the January issue.  
For more information about arts events, listen to JPR's Calendar of the Arts.

### Theater

◆ Southern Oregon University's 1999-2000 Theatre Arts Season opens Nov. 11 with Tony Kushner's Pulitzer Prize-winning drama *Angels in America, Part One; Millennium Approaches*. James Edmondson, a member of the artistic staff at the Oregon Shakespeare Festival, will direct. Performances run through Nov. 21. The season's dinner theater production features *Born Yesterday*, a classic American comedy by Garson Kanin, Feb. 17 through March 5. Tom Stoppard's critically acclaimed comedy *Rosencrantz & Guildenstern Are Dead* tops off the season May 18-28. All performances will be presented in the Center Stage Theater on the SOU campus. In addition Theater Arts will present a Second Season of three plays and projects in the smaller Center Square Theater, including an exploration of Euripides' ancient Greek tragedy, *Medea*, Nov. 4-7, an original English version of Georg Beuchner's *Woyzeck*, Feb. 10-13, and Eric Overmyer's comedy, *On the Verge*, May 11-14. Season subscriptions for the Theatre Arts Season are available for \$36, with discounts for students and seniors. Subscriptions guarantee admission to all three shows and include dinner for *Born Yesterday*. Patrons may add any Second Season play to their subscription for \$10 per performance. (541)552-6348

◆ Oregon Cabaret Theater brings the year, the season and the century to a close with the premiere of *Full Circle*. Directed by Jim Giancarlo, the show takes a look at ancient and contemporary myths using dance, music, masks, puppets and other visual effects. The production runs Nov. 19 through Dec. 31 at 8pm, with previews Sept. 15 & 16; performances Thursday-Monday, and Sunday Brunch matinees at 1pm (except Sept. 19). (541)488-2902

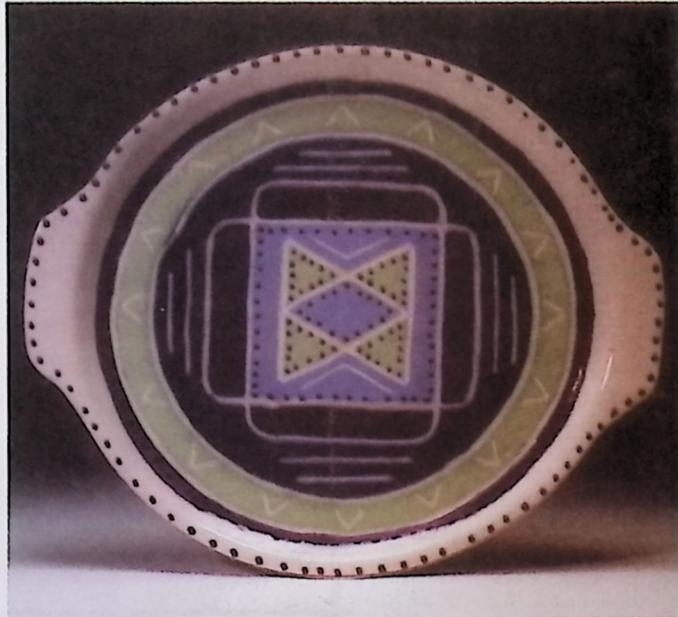
◆ Actors' Theater presents *King of the Moon* by Tom Dudzik. The production runs Nov. 26 through Jan. 5 with previews Nov. 23 & 24. Dudzik's *Greetings!* and *Over the Tavern* were favorites of playgoers. Now it's 1969 and the Pazinskis are having a family reunion on the weekend of the moon shot. Join the family for another round of heartfelt tears and fun filled comedy. Tickets are available at Paddington Sta-

tion in Ashland; Quality Paperbacks in Talent; and at Grocery Outlet in Medford. (541)535-5250

### Music

◆ Chamber Music Concerts presents Prairie Winds, a woodwind quintet, on Sunday, Nov. 7 at 3pm in the Southern Oregon University Music Recital Hall. Selections will include Mozart's *Divertimenti*, and Bozza's *Scherzo*, Harbison's *Quintet*, and Hindemith's *Quintet*. Tickets are \$21/\$19. See the Spotlight section on page 13 for more details. (541)552-6154

◆ Southern Oregon University Program Board and Jefferson Public Radio present *One World*



A ceramic platter by Becky Gold, part of the Clayfolk pottery show and sale in Central Point, November 11-14.

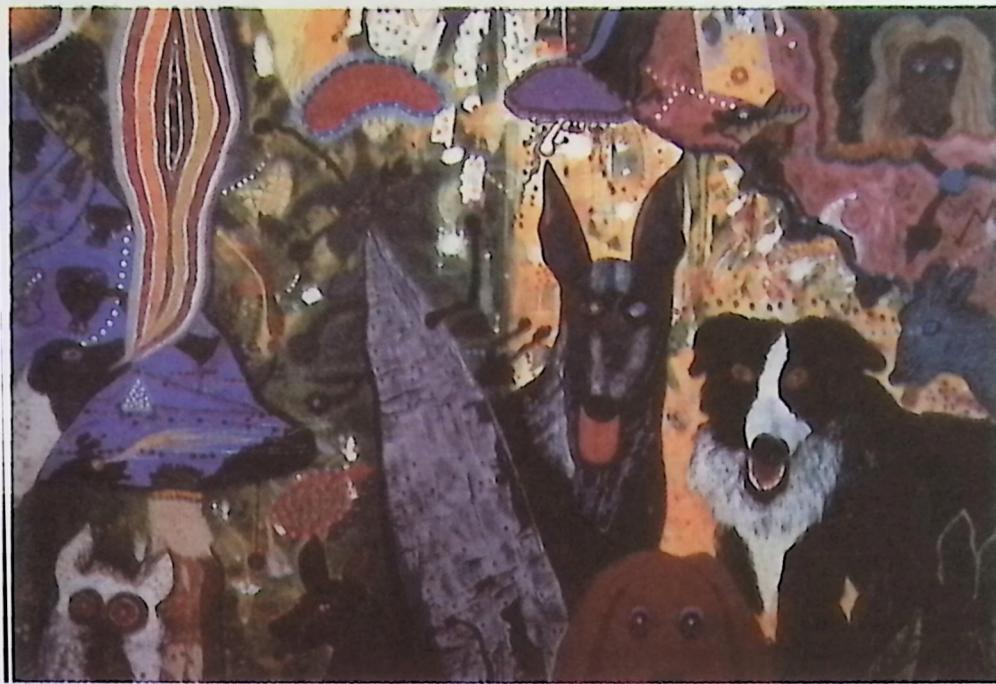


Gail Williams performs with the Rogue Valley Symphony November 12 and 13.

1999-2000 Performing Arts Series. The season opens with Bela Fleck and The Flecktones plus David Grisman Quartet, November 9 and 10 at 8pm at the Craterian Ginger Rogers Theater. Tickets are \$37.50/\$17. Compay Segundo of Ry Cooder's Buena Vista Social Club appears on Nov. 14 at 8pm at the Craterian Ginger Rogers Theater. Tickets are \$37.50/\$19. (541)779-3000

◆ Rogue Valley Symphony presents three performances, Nov. 12 (Grants Pass/Assembly of God Church) at 8pm; Nov. 13 (Medford/Craterian Theater) at 8pm; and Nov. 14 (Ashland/SOU Music Recital Hall) at 4pm.

Symphony Series II continues the season with Bernstein's *Overture to Candide*; R. Strauss' *Horn Concerto No. 1*; Schumann's *Adagio & Allegro* with guest artist, Gail Williams; and Beethoven's *Symphony No. 3 'Eroica'*. (541)770-6012



Roy DeForest's "Return to Bovine Park," part of *Wild Beasts!* at the Schneider Museum of Art in Ashland.

◆ The Rogue Valley Chorale, under the direction of Lynn E. Sjolund, will present two performances of Bach's *Mass in B Minor* on Saturday, November 20 at 8pm and Sunday, November 21 at 3pm. Both performances will be at the Craterian Ginger Rogers Theater, 23 S. Central, Medford. An orchestra will accompany the Chorale and soloists. Soloists are Susan Olson, Elspeth Franks, Donald Brinegar, and David Newman. Tickets \$12 general/\$5 student. (541)779-3000.

◆ St. Clair Productions presents music from the streets of India, as Jai Uttal performs with Geoffrey Gordon, percussionist, on Nov. 20 at 8pm at the Unitarian Fellowship, 4th & C Streets, Ashland. Uttal's original compositions combine traditional Indian music with pop, reggae and jazz. Tickets are \$12/advance \$14/door. A portion of the proceeds goes to HOPE Equestrian Center. (541)482-4154

◆ Jackson County Community Concert Association presents the Ahn Trio on Nov. 23 at 7:30pm at the Ginger Rogers Craterian Theater. The gifted ensemble includes three Ahn sisters: violinist Angella and twins, pianist Lucia and cellist Maria. (541)734-4116

## Exhibits

◆ Schneider Museum of Art presents *Wild Beasts!*, featuring works of regional artists Roy DeForest and Gaylen Hansen through December 11. Enter a realm where heroic dogs travel through fantastic landscapes, where gigantic tulips menace bison, and the trout really are that big. The artists create colorful, irreverent, and humorous visual narratives based on their lives and experiences in the American west. Museum hours are Tues.-Sat., 11am-5pm, and First Fridays, 5-7pm. (541)552-6245

◆ Hanson Howard Gallery presents Painted Wood and Metal Furniture by Tim Gallagher through Nov. 30. A First Friday Reception will be held Nov. 5, 5-7pm. Hours are 10:30am-5:30pm Tues.-Sat., and by appointment. 82 N. Main St., Ashland. (541)488-2562

◆ Rogue Gallery & Art Center presents the works of Eshwan Winding, powerful women's art, spiritual representations of a woman's journey, through Nov. 27. (541)772-8118

## Other Events

◆ Rogue Gallery & Art Center announces a call for entries for an exhibition in celebration of Chocolate. The exhibit will hang in the Main Gallery from Dec. 1-24. Open to all artists, all media, including chocolate. Submit actual artwork Nov. 27 & 28 between noon and 3pm at 40 S. Bartlett St., Medford. (541)772-8118

◆ The Craterian Ginger Rogers Theater presents Tangokinesis on Sun., Nov. 7 at 7pm. A sizzling dance troupe from Buenos Aires, the company of eight dancers fuses the sensual rhythms and robust musicality of tango with the drama of modern dance. (541)779-3000

◆ Clayfolk presents its 24th annual Pottery Show and Sale at Jackson County Expo in Central Point. The Show opens Thurs., Nov. 11 at 6pm and continues through Sun., Nov. 14. Hours Friday and Saturday are 10am-7pm and Sunday 10am-4pm. This is

our region's largest display of handmade pottery and sculpture featuring artists from southern Oregon and northern California. This year's event showcases over 50 clay artists working in earthenware, stoneware, porcelain, raku and pit firing. Their creations include decorative and functional clay work, jewelry, sculpture, furniture, tile work and fountains. Admission is free. (541)535-5008

◆ New Chautauqua Lecture Series presents award-winning writers at the Craterian Ginger Rogers Theater in Medford. The 1999-2000 series continues with Peter Matthiessen on Wed., Nov. 17; Russell Banks on Wed., Dec. 8, and Anita Shreve on Wed., Jan. 19. All lectures begin at 7:30pm. Tickets are \$15/\$10. All seating is reserved. Tickets are available at Bloomsbury Books in Ashland or the Craterian Theater Box Office in Medford. (541)779-3000

◆ Theatreworks/USA, America's top children's theatre troupe, brings to glowing life E.B. White's beloved tale of *Charlotte's Web* on Fri., Nov. 26 at 7pm, at Craterian Ginger Rogers Theater. (541)779-3000

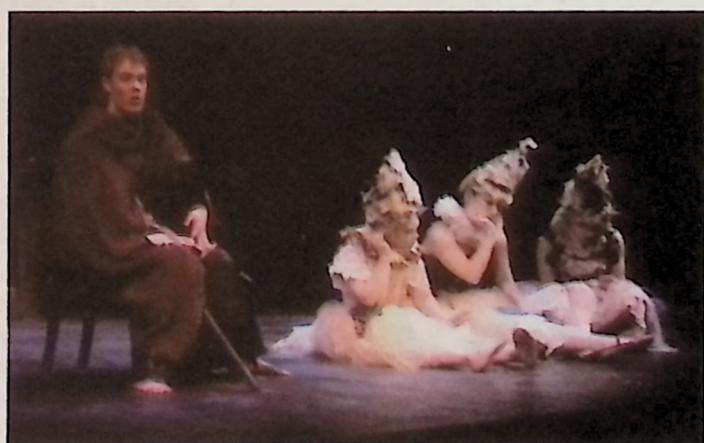
◆ Women Works 1999 Annual Arts and Crafts Show and Sale will be presented on Sat., Nov. 27, 10am-5pm, at Ashland Community Center at 59 Winburn Way beside the Park. Known for its intimate atmosphere and outstanding showcase of local women artists, Women Works offers clothing, jewelry, paintings, silks, photography, sculpture and pottery. (541)488-1907

## KLAMATH FALLS

### Theater

◆ Ross Ragland Theater presents a musical comedy, *Forbidden Hollywood* by Gerard Alessandrini, Nov. 12 at 7:30pm. This fast paced satirical revue pokes fun at Hollywood movies, stars and industry icons. Tickets are \$26/\$24/\$13. (541)884-LIVE

CONTINUED ON PAGE 31



JENNIFER DONAHUE

Southern Oregon University's 1999-2000 Theatre Arts Season opens in November, presented on Center Stage Theatre in Ashland.

Keep informed!

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# RECORDINGS

Peter Gaulke

## Essential Blues Recordings

They have been called desert island discs, a basic blues library, essential discography recordings, and even ravaging favorites. Whatever you want to call them, they're recordings integral to understanding and appreciating that great American music known as blues. This month, I'll list a few I believe belong on this list, in no particular order. Some of these recordings are widely accepted as being not only essential to the music, but influential in the formation of it. Others, in my opinion, should be part of anyone's list.

Of course, on any list is Robert Johnson, *The Complete Recordings*. Recording only twenty-nine songs in his lifetime, Johnson's songs still constitute the most astonishing, influential body of work for any bluesman ever. The depth and influence of his playing has been widely written about and needn't be reiterated here. What is too often overlooked, however, is the power and emotion of Johnson's voice. One serious listen to "Dead Shrimp Blues" and it's easy to understand in blues music how important the story line is, and how it's delivered. These recordings are also some of the most listenable in terms of recorded quality of country delta blues of the day.

*Hoodoo Man Blues* by Junior Wells is also a landmark recording in every sense of the world. It ushered in a new era of electric Chicago blues, and brought it to a wider audience than ever before. Junior's vocals and harmonica work integrate to provide a powerful punch, without overpowering the listener. Playing alongside him is Buddy Guy, who during this period was the master at accompaniment, knowing when to play and—most importantly—when not to play. Together they are one of the greatest

electric blues duos that ever graced the grooves. Delmark's *Hoodoo Man Blues* is indeed essential.

If you want to have some fun, turn up this next classic live recording. Grab whoever is closest and boogie with Hound Dog Taylor's *Beware of the Dog*. It's a rollicking recording of Hound Dog's classic boogie and banter. He was never known to be a virtuoso guitarist, but his "House Rockin'" style became the motto of this, the first release of the Alligator label. The album also introduced us to the great and recently deceased Brewer Phillips.

When I think of blues in postwar Chicago one giant of an artist comes to mind—Muddy Waters. From the late '40s on he merged the city's fertile delta roots with its new urban lifestyle into one of the most powerful sounds imaginable. Thus in my view, a blues collection is incomplete without Muddy's '47 & '48 sessions on the Aristocrat and Chess labels. These sessions have Muddy in a bare-bones band. They showcase his deep brooding vocals, piercing slide guitar and raw delta-rooted emotion. Though hard to find on any given recording or compilation, many of these fine sides are featured on the twenty-song 1997 release *Muddy Waters His Best: 1947-1955*. One listen to "I Can't Be Satisfied" or "I Feel Like Going Home" and it's easy to understand how powerful a 2½ minute blues song can be.

The origins of the blues are deeply rooted in gospel and spiritual music, and the traditions of Texas blues and spiritual music thrive in the lore and recordings of slide guitar playing evangelist Blind Willie Johnson. His completed recorded output can be found on one double CD on

Columbia's Roots N' Blues Series. *The Complete Blind Willie Johnson* provides us with a body of work that does nothing less than stir the soul. One listen to "Dark Was The Night" and the spiritual power of blues is evident. It remains one of the unique pieces of American music, seventy years after it was recorded. His recordings capture the pain of a believer seeking redemption on street corners. His pocket-knife slide and vocal inflections couple to produce remarkable phrasing. They combine on a scant thirty recordings; but the recordings transcend every decade since they were recorded in the late 1920s.

Finally I must recommend the greatest of all acoustic blues duos—Sonny Terry and Brownie McGhee. Together they created a recorded legacy of American folk-blues that numbers hundreds of songs. Sonny Terry's self-taught whoops and hollers on harmonica are uniquely his own and have never been copied, nor will they ever be. Brownie McGhee is one of blues' most underrated guitarists; he possessed a wonderfully versatile guitar style as well as a smooth voice, and was adept at accompaniment or lead playing. This blues duo unfortunately became under-appreciated when the folk-blues boom ended in the 1970s. Their body of work for the Smithsonian Folkways label, and in particular the 1958 recording *Brownie McGhee and Sonny Terry Sing*, is completely necessary to understand the evolution of blues through the medicine shows, cotton fields, front porches, and coffee houses. The stories told by the Terry-McGhee duo still set the standard for folk-blues.

In this list, there are no recordings by Little Walter, T-Bone Walker, Victoria Spivey, Charlie Patton, Ma Rainey, Bessie Smith or countless essential others. Oh well, look for "Essential Blues Recordings Volume II" another time. ■

# ARTSCENE From p. 29

◆ Linkville Players presents *A Tuna Christmas*, Directed by Dick Marlatt, Nov. 19-Dec. 12 at the Linkville Playhouse, 201 Main Street. Tuna Texas, Texas' 3rd smallest town is back. OKKK's radio personalities return to give us a night of side splitting laughter. All the familiar characters are with us once again plus new space travelers. For ticket information: PO Box 716, Klamath Falls, OR 97601

## Music

◆ Ross Ragland Theater presents Portland's jazz sweetheart, Mary Kadderly, on Nov. 20 at 7:30pm. The singer, songwriter, brings to the stage not only one of the Pacific Northwest's most distinctive voices, but also a warm and captivating personality. Tickets are \$15/\$12/\$10. (541)884-TALK

◆ Klamath Community Concert Association continues its 1999-2000 season with the Ahn Trio on Nov. 22 at 7:30pm at the Ross Ragland Theater. The three sisters, violinist Angella, and twins pianist Lucia and cellist Maria, share a rare gift of musical virtuosity. Hailed as a brilliant ensemble, these women perform with superb technique and excitement. (541)884-TALK

## Exhibits

◆ Klamath Art Association presents its annual Christmas showcase of artistic gifts and decorations Nov. 7 through Dec. 5 or 12 from 11am-3pm. 120 Riverside Drive. (541)883-1833

## Other Events

◆ The Boarding House Inn presents *Shakespeare's Ladies*, Nov. 5-7. The play is full of laughs, and the dinner is called one you won't want to miss. (541)883-8584

## COAST

## Theater

◆ Chetco Pelican Players presents *Stars on Stage* on Fri., Nov. 12 at 8pm. The Gala Opening of *Fiddler on the Roof Jr.* will be Wed.-Sat., Nov. 17-20 at 7pm; Sun., Nov. 21 at 2pm. For more information write to PO Box 2712, Harbor, OR 97415

## Music

◆ Friends of Music presents Ensemble Viento, the final concert of their 1999 season on Sun., Nov. 14 at 3pm at the Redwood Theatre in Brookings. Frequent guests of the Redwood Theatre Series, the group is a well-established wind quintet at Portland State University, and a faculty in residence of the Britt Music Academy

each summer. Included are Stan Stafford, clarinet; Marilyn Shotola, flute; Karen Strand, oboe; Ann Obenour, bassoon; and Lawrence Johnson, horn. Tickets are \$12/\$2. (541)469-4243

## Exhibits

◆ The TransAction Gallery presents *Sky, Ocean, Sun: The Harris Beach Series*, Nov. 27 through Dec. 19, a colorful show of pastel drawings by Brookings artist Pat Helmuth. An Opening Artist Reception will be held Sat., Dec. 19 from 1-4pm at the gallery. Located at 530 5th Street, Port Orford (at the port overlook). Hours are daily 8am-4pm. (541)332-1027

## NORTHERN CALIFORNIA

## Theater

◆ Shasta College Center for Arts, Culture and Society present a Mainstage Production Nov. 4-7 at Shasta College Theatre at 8pm; Sun. At 3:15pm. Tickets are \$6/\$4. (530)225-4669

## Music

◆ Del Norte Association for Cultural Awareness (DNACA) presents singer/songwriter Perla Batalla, pop Latin vocalist, on Fri., Nov. 19 at 7:30pm. The music of this artist is riddled with tropical rhythms and voicings. Batalla has worked with Leonard Cohen, k.d. lang, Jennifer Warnes and others. Tickets are \$12/\$7. The performance will be held in Crescent Elk Auditorium, 10th and G Streets, Crescent City. (707)464-1336

◆ Shasta College Center for Arts, Culture and Society presents Community Band Concerts Nov. 18 and 19 at 7:30pm in the Shasta College Theatre. Tickets are \$4/\$3. (530)225-4130

## Exhibits

◆ Turtle Bay Museums and Arboretum on the River presents Selections from the Art Competition through Nov. 14. Fine Arts from Patrons will be exhibited Nov. 19 through Jan 7 in the Redding Museum of Art & History (RMAH) Art Gallery. *Sunset Magazine: A Century of Western Living* will be shown in the RMAH History Gallery Nov. 12 through Jan. 16. All Turtle Bay facilities are conveniently located in downtown Redding, the hub of California's magnificent Shasta Cascade region. (530)243-8850

◆ Shasta College Center for Arts, Culture and Society presents the Shasta College Art Faculty Exhibit Nov. 8 through Dec. 8. (530)225-4130 ■

Peter Gaulke hosts *Confessin' the Blues* on Jefferson Public Radio's Rhythm and News Service each Sunday at 3pm.

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# AS IT WAS

Carol Barrett

## Umpqua Indian Thanksgiving

Samuel Flowers was honored with an invitation to an Umpqua Indian Thanksgiving ceremony. Here is how he reported it.

All the men sat in a large circle on the grass with a tall pine tree in the middle. Everyone remained with their heads bowed for some time until the head man rose, looked at the sky and began a prayer. "Oh, bright sun. Oh, noble sun, father of all living!" He continued praising the sun for rising daily, for giving light, for melting the snow and sending rain. He thanked the sun for making the leaves grow and the fruit mature and for sending salmon up the river.

Then the chief spoke to the earth. "Oh, earth, mother of all living!" He praised the earth for feeding the grass which in turn fed the elk and the deer and for the wild fruits and berries.

Next the head man called out to the wild fowls, the deer, bear and elk and the fish. He told them to thank the earth and the sun. He commanded the trees and rocks

to pray to the sun. Then he exhorted his people to honor the sun and earth as the mother and father of all living things.

Lastly the chief asked the earth and sun to bring good to his people and keep them from harm.

When this was done, the chief drew an arrow and slashed his bare chest bringing blood. This was to show his sincerity and devotion.

Source: *Oregon Historical Quarterly*, December 1960 p.438-439

“

HE CONTINUED PRAISING THE SUN  
FOR RISING DAILY, FOR GIVING LIGHT,  
FOR MELTING THE SNOW AND  
SENDING RAIN.

## CCC Thanksgiving Dinner

Between the years 1933 and 1943, the Civilian Conservation Corps (CCC) functioned for the preservation of natural resources. It was a paramilitary operation commanded by Army officers, largely made up of men between the ages of seventeen and twenty-eight. While preservation was the avowed goal of the CCC, it was instituted as a means of employing the men who were unable to find work during the great depression.

In Southern Oregon the CCC was very active. It was made up largely of southern and mid-western boys. They built roads into remote areas, ranger stations, rock walls, bridges, and did reforestation work. Campgrounds were laid out and built. A great deal of work was done at Crater Lake. Holland grass and pine trees were planted along much of Oregon's dunes.

Medford was the headquarters for a large area of southern Oregon and north-

ern California. Two days before Thanksgiving, on November 23, 1937, three tons of turkeys arrived in Medford for the surrounding CCC camps. Along with the 6,300 pounds of turkey came 3,500 pounds of sweet potatoes. The menu for the celebration was to start with cream of celery soup. The tables were to have olives, pickles, griblet gravy, fruit jelly and cranberry sauce. The roast turkey was made with walnut and oyster stuffing and with it came candied yams, green beans, buttered corn, fruit salad, hot rolls and butter. For dessert the men could choose between coconut cream pie and pumpkin pie. With this was served drip coffee, cider, cigars, cigarettes, nuts and candy.

The CCC is often looked back on as the ideal solution to depressed times. However, these men worked for less than the minimum wage, lived in crowded conditions under regimentation and often lived far

from their own homes. It is not likely that such a plan would be popular today.

Source: Medford Mail Tribune, November 29, 1937

## Forest Service Prehistory

**W**hen George Mosey was in the Civilian Conservation Corps during the depression, he was informed that he was in charge of Thanksgiving dinner. His only previous experience in a kitchen was one week on KP. The Army ran the CCC and that was they way the Army did things.

Thanksgiving was just three days away and there were twenty-five frozen turkeys to be cooked for 265 men. None of George's helpers had any more experience than he had. The result was a nightmare. There was nothing wrong with the menu. The Army had gone all out to provide a typical Thanksgiving dinner with all the trimmings. As it turned out the gelatin was the only success. The turkey was rare, the side dishes were all cold and the dinner was four hours late. A memorable occasion if nothing else.

Source: George Mosey, Gold Beach

# WE HAPPY FEW

From p. 11

hung motionless in the air and the great bear looked down in silence at the small man. Then the spell was broken. Komal watched as he somehow lifted the paddle and thrust it toward the bear, as if offering a gift. The huge right paw swung around and down. The blow caught Komal in the shoulder and lifted him out of the boat, into the air, and then down through the skin of ice forming in the shallows. Gasping in amazement, pain, and joy, Komal struggled to his feet and scrambled into the willows along the shore. Behind him, he could hear the bear splashing and bellowing as it battered the broken boat back and forth, trying to understand where its meal had gone.

An hour later, Komal reached the crest of a low rise. His left arm hung stiffly at his side. There were deep gashes in his shoulder, which he had packed with sprigs of juniper. Whenever he tried to move the arm, a white pain shot through his body. Komal knew that if the arm was broken, this winter would be his last. He gazed downslope toward his camp, and the fire. Suddenly he thought of his second wife, of her skin glow-

ing in the firelight of a long-ago camp. They had gone to gather spring mushrooms in the mountain forests west of the marshes. It had been a good trip; good until the day when she had disappeared in a sudden snowstorm. Perhaps she had fallen into a frozen sleep; perhaps a bear had taken her. After that night by the fire, he had never seen her again; and then their young son had died a few weeks later. Of his five sons, that one had been his favorite. Komal had never again gone searching for mushrooms.

A burst of laughter from the camp brought Komal back to himself. Even from this distance, he could hear the high-pitched voice of his brother rising and falling, filling the air with complaints. Far to the south, the snowclouds were clearing. The black mass of encircling mountains stood outlined in stars, and above them, the fattening moon hung shiny as a fish scale. Komal tipped back his head and blew a long cloud of breath into the sky.

"Heh, Moon. I am still alive, you see." And alone beneath the stars, the old man smiled.

IM

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

# PRAIRIE WINDS

From p. 13

their friendship with each other. It is why they started the quintet and provides the spark for their high energy presence on stage, as well as being the glue that binds them together during the sometimes difficult demands of performance tours that must be balanced with obligations to the Chicago Symphony, Chicago Lyric Opera, Fort Wayne Symphony, or teaching positions at various music schools. The members continue their contact outside of rehearsals and performances as well. Between concerts, they have enjoyed snowshoeing in Rocky Mountain National Park, hiking at Crater Lake, and bike touring in Wisconsin.

Prairie Winds debuted in 1996 at Oak Park Illinois' Unity Temple. This and subsequent performances across North America have generated rave reviews. In addition to performances in southern Oregon, the 1999-2000 concert season finds Prairie

Winds in Florida, North Carolina, Indiana, Iowa, and Illinois, as well as a return to The Britt Institute next summer. The group anticipates the release of its first recording in early 2000, featuring works by North American composers.

For tickets or more information call the Chamber Music Concerts office at (541) 552-6154 between 12 noon and 4 pm, Monday-Friday.

IM

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FROM NATIONAL PUBLIC RADIO



## BOOKS

Alison Baker

### The Night Gardener: A Search for Home

By Marjorie Sandor  
The Lyons Press, 1999

### The Stations of Still Creek

By Barbara J. Scot  
Sierra Club Books, 1999

**T**he memoir is an enigma. We all can recount anecdotes, memories, and dreams, but how many of us can select the right ones from the mind's chaotic storehouse, mix them together, and come up with a coherent narrative? How does the writer transform her private experiences into stories? It's a little like finding the meaning of life.

Different writers use different methods. In *The Stations of Still Creek*, Portland's Barbara J. Scot concentrates on one period of time, a long season spent in the woods contemplating her life and her marriage. In her mid-fifties, she wanted to spend her time and energy on her own work: "Twenty-six years I had invested my creativity in bringing out the creativity of others, had read poignant and beautiful poems by my students, and not written poems of my own."

But though she felt that the decision to leave a paying job was hers to make, the consequences of such a change would be shared. Her husband Jim was unhappy in his job, too; but they couldn't both quit. "If Jim and I were trapped because of our commitment to each other," Scot says, "maybe we'd better rethink the commitment."

So, slowly and without much planning, she begins spending more and more time at their cabin beside Still Creek, in the Mount Hood National Forest. Clearing paths through tangled undergrowth, she uncovers a number of natural formations in the woods, and as they stir her passion and move into her imagination she gives them names—the Green Cathedral, Burned-Out Cedar Snag, Old Growth Sculpture. They become, as the book's title indicates, a

series of stations, "like Buddhist meditative stations; mani-walls or the lines of spinning prayer wheels...[D]uring the week, driving the busy freeway to work, I traveled the trails by Still Creek in my mind. I paused mentally at each station, tilting my head just so to catch the light on the water, the raindrops suspended from the lichen, the shine of the dark wood, the caged light in the tops of the maples."

Scot's writing feels almost hushed, it's so charged with reverence. Like the writer Terry Tempest Williams, she can find meaning in every event and metaphor in every journey she takes, whether down to the river to watch spawning salmon or to the top of a Bolivian mountain.

She lightens it all with a bit of skepticism here and there: "Even I felt that the childlike way I had invented my entire reality at Still Creek with its station routines...was a bit odd...sometimes classified under delusional disorders in adults..." But there's no mistaking her seriousness; the path is a metaphor for her spiritual journey, her examination of what it means to be married: her version of the search for the meaning of life.

If Scot's memoir is a close-up of one moment in her life, Marjorie Sandor's *The Night Gardener: A Search For Home* is an album of snapshots. She has collected twenty essays from different periods of her life, chosen a sequence for them, and stepped back to see what the whole looks like.

We see her childhood in southern California, a "last, late, and accidental" child, "haunted by the certainty...that I missed the truth and my family's golden age all at

once." We see her as a young professor and wife, teaching herself to fly-fish in Montana. We see her in Florida, patiently undergoing the Mother's Day ritual: "Two hours later I was still in bed... It turned out the bagel shop didn't open until eight on Sundays." And we turn the page to find her in Corvallis, leaving her marriage, soberly handing her husband his half of their daughter Hannah's beloved "sheep blankie."

Like Scot, Sandor finds her metaphors, and much of her consolation, in the natural world. "The spiritual cost of leaving... would come out over the seasons, like the unpredictable winter weather of our Northwest valley, a landscape where, in this season, a squall rises up over the coastal mountains, runs its course, and subsides, only to be followed hard upon by the next."

Cynthia Ozick has said that essays are made "of language and character and mood and temperament and pluck and chance," and Sandor's essays are all of that; subtle and quick, they often seem to surprise the author as much as they do the reader. In "Solomon's Blanket," 6-year-old Hannah tells her that she has a "nothing" feeling when she thinks of her parents' divorce, and points to a spot between her heart and her stomach. Later, when Hannah asks where the spark of the Divine is located, Sandor knows the right answer: "I put my hand on the place she has shown me...the place that aches and remembers; that sometimes feels like nothing." And she marvels, "What luck a story brings; how often do we get this chance?"

A memoir isn't an autobiography. Both Scot's enlargement and Sandor's snapshots leave tantalizing shadows, gaps where the authors have chosen not to be explicit, not to write about certain things. Sometimes we want to take Scot by the shoulders and shake her, saying *Talk to your husband!* And we'd like to know more about the love affair that breaks up Sandor's marriage.

But these books aren't gossip or expose, nor a simple recounting of lessons learned. They're more like postcards from fellow travelers, sending messages about the marvelous ways the human mind works, and leaving clues along the path for the rest of us.

IM

# POETRY

## On Reaching the Middle of the Strait

BY DAVID AXELROD

They promised each other nothing  
at the pier, stood maniacally still in line  
in drizzle at dawn, waiting for  
the ferry to tack across the strait.  
Stood quietly for an hour, confounded  
by a vine maple bowed over water,  
dropping all its leaves. A patch of gold  
fallen into its own reflection, gold  
confirming the direction of the tide  
drifting out ahead of them. A spirit,  
or perhaps only memory of one,  
complete and unwilling to disperse.

Soon, they'd grip the gunwale, smile  
for the camera, demented smiling,  
awkward and heavy, a little out-of-step  
at the middle of their lives, lurching  
as the ferry chucked across waves.  
Were almost willing then to admit  
what they'd failed at. The city  
they sailed from, its rainy foothills,  
had fallen over the curve of earth  
into a blank expanse that opened  
between them and receding shore,  
where, high above coastal fog  
only the glint of glacier-light,  
the pure cerulean of ice, remained.

David Axelrod is the author of *Jerusalem of Grass* (Boise, ID; Ahsahta, 1992) and *The Kingdom at Hand* (La Grande, OR; Ice River, 1993). His poems have appeared recently in several literary publications, including *Alaska Quarterly Review*, *Alkali Flats*, *Talking River Review*, *Prosodia*, and *Wildsong*, published by the University of Georgia Press. He is recipient of a Carolyn Kizer Poetry Prize and a fellowship from Literary Arts of Oregon to complete his collection of poems, *In the Gardens of the Heian-kyo* (now seeking a publisher). He and his wife, Jodi Varon, are co-editors of the literary tabloid *Calapooya*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:  
Patty and Vince Wixon, *Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

Alison Baker lives in Ruch, Oregon.



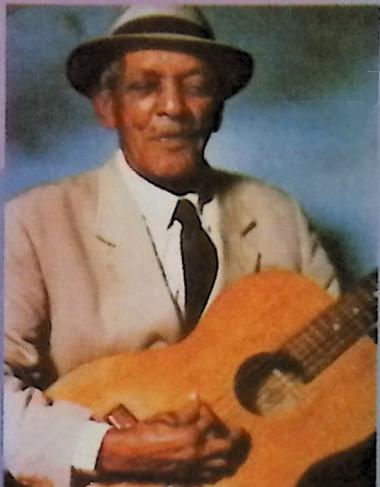
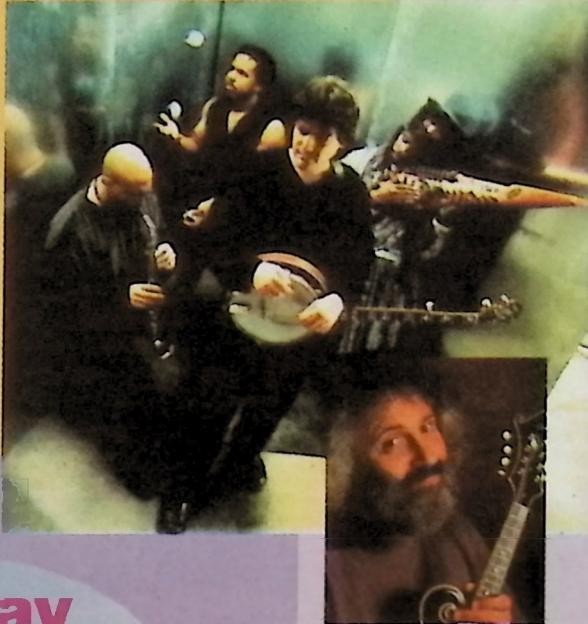
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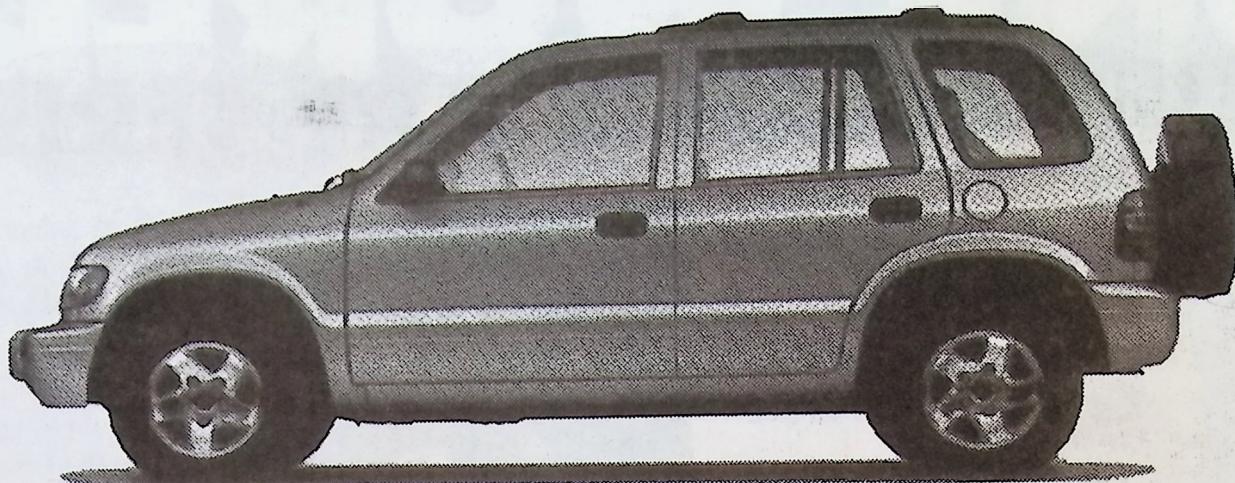
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